

15 FEBRUARY 1958

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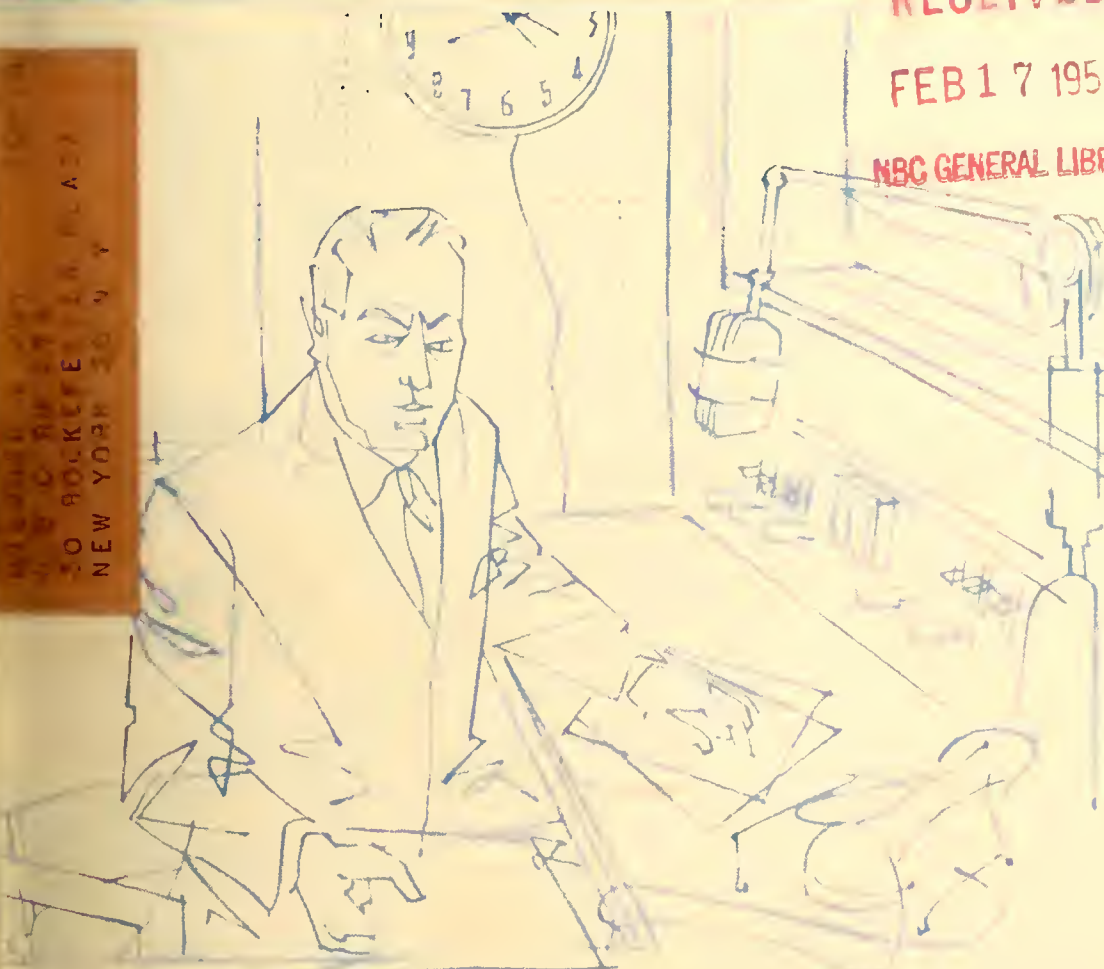
# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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in all the world of radio  
this man is closest  
to the people of america

Some call him "disc jockey." Others prefer "personality."

Both designations are too limiting. He is more:

He is friend, companion, confidant.

He is teacher, counsellor, shopping guide.

He is entertainer, public servant.

He serves the housewife, the handicapped, those who toil by night.

Apart from his air salesmanship, he is often a talent in his own right.

His audiences accept him as one of the family.

They write him; they hang on his words.

He has great responsibility.

He lives up to it.

the storz stations salute

the disc jockeys of america

on the eve of the First Annual Pop Music Disc Jockey Convention  
and Programming Seminar, to be held under Storz Station Sponsorship,

## YOUR FIRST LOOK AT NEXT FALL'S TV

Tv programing for next season is undergoing a major face-lifting. Nets predict slow swing to live as clients hold off commitments. But new properties start to move

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## Lestail's four fabulous years in television

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## How to fight fee tv: an uncondensed half-hour script

Page 40

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# Interview: *Douglas Burch*

Leo Burnett Media Supervisor, Douglas Burch, tells why he selects WLW Radio and TV Stations for PURE OIL



*"WLW Radio-TV Stations are famous for extending broadcasting's most 'Royal Welcome Service'."*



*"They give advertisers a tankful of powerful promotion coming and going."*

*"Another good reason why for PURE, we're SURE with WLW Radio and Television Stations!"*



*"Yes, behind the scene and on the air—the Crosley Group drive home the business."*

Call your WLW Stations Representative ... you'll be glad you did!



Network Affiliations: WLW-T, WLW-C, WLW-D, WLW-A, WLW-I are all affiliated with the NBC television network. Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales, Los Angeles, San Francisco, Detroit, New Orleans, St. Louis, and Dallas. For more information, contact: Arco Associates, Inc., Atlanta, Dallas, or the Crosley Broadcasting Corporation, a division of **Arco**.



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provides  
merchandising  
thru  
Penn Fruit  
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in Philadelphia



only  
**WPEN**  
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...AND FIRST IN LISTENER POPULARITY FOR THE LAST FOUR PULSE PERIODS



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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

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- 36** Here are the implications of Loew's copyright suit against Jack Benny's satire of "Gaslight," now awaiting decision by the Supreme Court

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- 43** Television set retail sales continue to grow, according to the latest Nielsen and EIA reports. Saturation level for 1 March 1958 up to 84%

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- 52** This week SPONSOR polled an agency spokesman, a market researcher and a motivational researcher for the answer. Here's what they had to say

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Avon uses tv to pave the way for its 85,000 direct-selling representatives. Result: Firm's 1957 sales are the biggest in the industry

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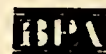
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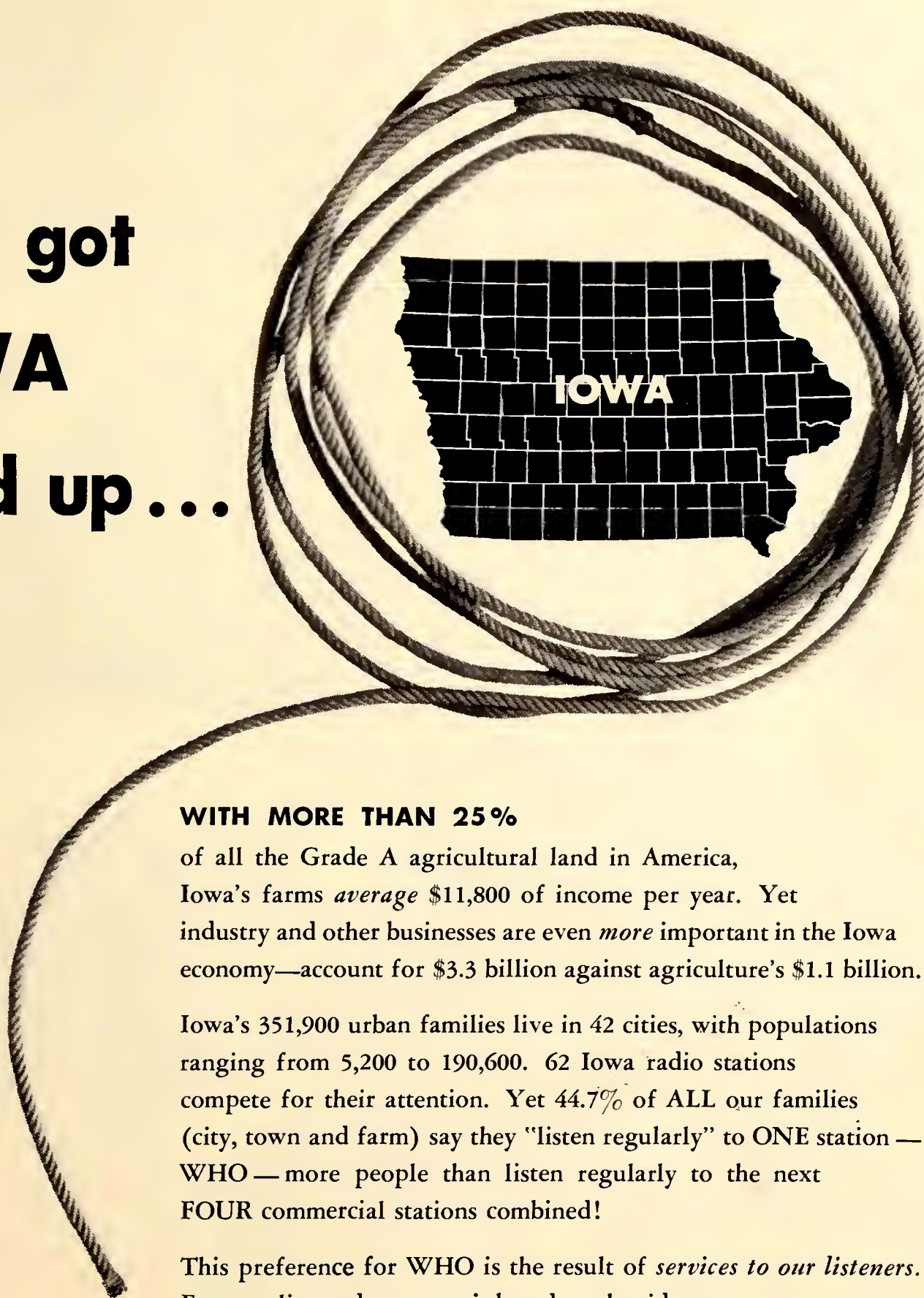
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**We've got  
IOWA  
all tied up...**



**WITH MORE THAN 25%**

of all the Grade A agricultural land in America, Iowa's farms *average* \$11,800 of income per year. Yet industry and other businesses are even *more* important in the Iowa economy—account for \$3.3 billion against agriculture's \$1.1 billion.

Iowa's 351,900 urban families live in 42 cities, with populations ranging from 5,200 to 190,600. 62 Iowa radio stations compete for their attention. Yet 44.7% of ALL our families (city, town and farm) say they "listen regularly" to ONE station — WHO — more people than listen regularly to the next FOUR commercial stations combined!

This preference for WHO is the result of *services to our listeners*. Every policy and program is based on that idea. Let PGW *explain* it to you.

**WHO**

**for Iowa PLUS!**

**Des Moines . . . 50,000 Watts**

Col. B. J. Palmer, President  
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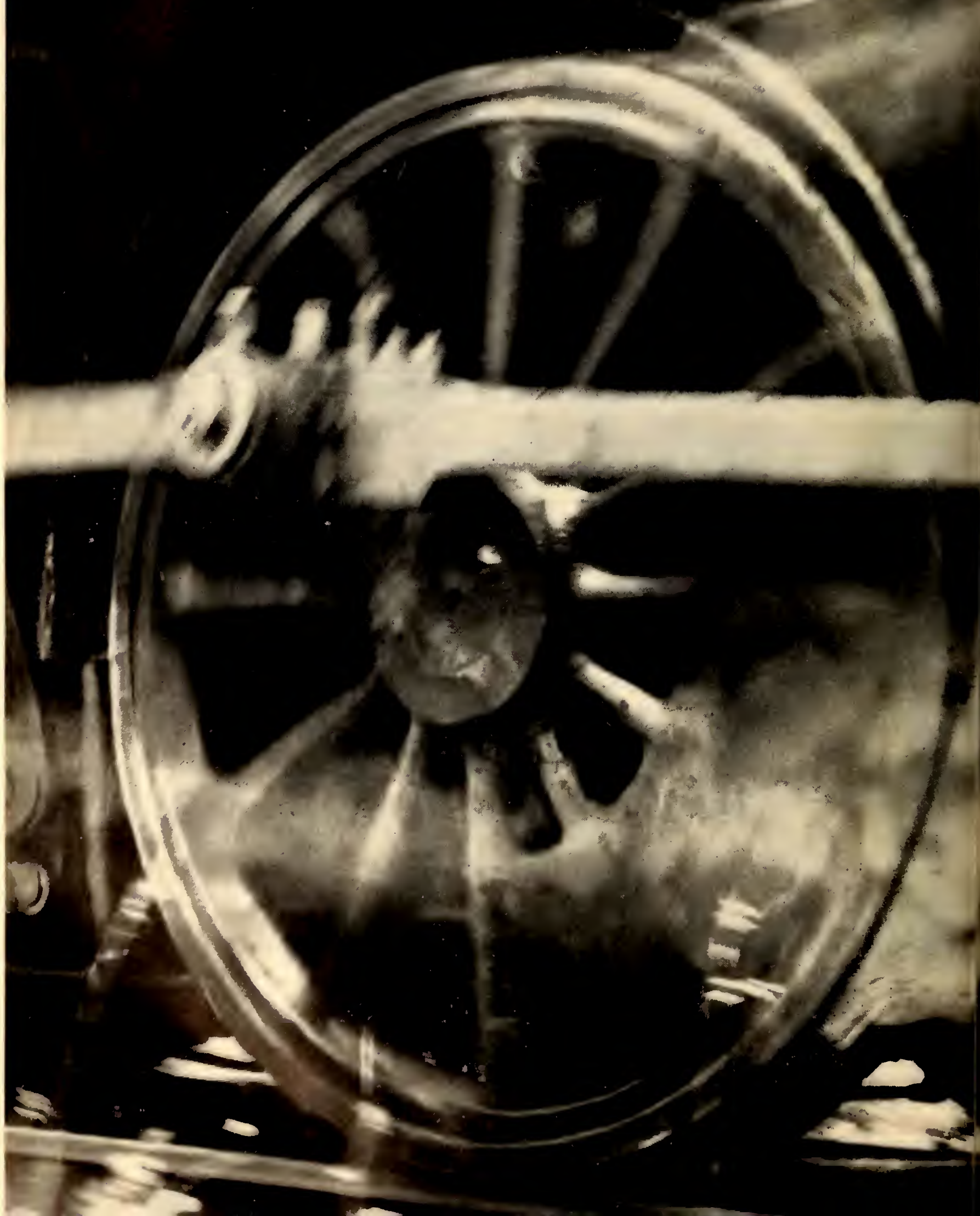
WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*



BIG  
WHEEL  
!



When CNP rolls on a railroad-building series, it doesn't play choo-choo train with Ponerville Trolleys, it makes tracks for the *real* thing—UNION PACIFIC!

All outdoors isn't big enough to hold a series like UNION PACIFIC. In addition to the breathtaking scenery that lines the actual Omaha-to-Ogden route, we're using the mammoth MGM Culver City Studio, with its own towns, rail line—even a home-grown river. When we spin a saga of the West, we spare no expense!

Since we're in the railroad-building business, would you like to look at our line?

# CNP

NBC TELEVISION FILMS—A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.



1,797,492\*

TV HOMES  
IN THE

WILMINGTON-  
PHILADELPHIA  
AREA

ARE WITHIN  
**VUE**  
OF CHANNEL 12's  
NEW TOWER

**WVUE**  
TV  
CHANNEL 12  
WILMINGTON • PHILADELPHIA

\*Trendex Survey, backed by Storer Engineering Co. Survey

Call Lew Johnson, Sales Manager,  
Philadelphia, LOcust 8-2262—or  
your nearest Katz Agency office  
—for the best buys in VUE!



## NEWSMAKER of the week

*Broadcasting news continued to boil out of Washington this past week in the wake of the attack on fee tv by the House Commerce Committee and the controversy swirling around Bernard Schwartz, ex-chief counsel of the group's subcommittee on Legislative Oversight, which has been probing FCC.*

**The newsmaker:** Representative Oren Harris, Arkansas Democrat and chairman of the House Commerce Committee, is credited with being the moving force behind the committee's resolution asking the FCC to hold off consideration of fee tv tests. For awhile, Washington insighters say, his anti-fee tv feelings were not shared by other committee members but the combination of his persuasiveness, strong representations by broadcasting and movie interests and anti-fee tv mail turned the tide. The vote on the resolution was reportedly 17-7.

The resolution held that tests of fee tv were not presently in the public interest because (1) it is not established that the FCC has the regulatory power in this area and (2) approval of fee tv might lead to a partial blackout of the free tv system. The committee held that the FCC should not move until the Communications Act is amended to specifically give the commission necessary authority.

The resolution has no legal force but, practically, the FCC will have to pay some attention to it. According to some sources, it is almost certain that the FCC had previously assured Harris it would go along on a delay. At press-time, it was understood, the FCC was preparing a formal answer to the resolution. Remaining questions about the resolution were: how long would the FCC hold off hearings on fee tv tests and does it still feel it has the necessary authority. The commission was set to consider fee tv test applications beginning 1 March.

Harris also figures in l'affaire Schwartz since he is ex-officio member of the subcommittee. He reportedly sought to steer the FCC probe away from the expense money charges towards the broader subjects area of proper (or improper) administration of the Communications Act. Voting with him in the unfrocking of Schwartz were two Southern democrats and four of the five G.O.P. members of the subcommittee. Not too incidentally, Harris three weeks ago returned stock in tv station KRBB El Dorado (his home town), about a year after he had been given 25% interest in the outlet for \$500 and a note for \$4,500.

Harris, who is serving his ninth consecutive term in the House, is putting in his first term as Commerce Committee head. He succeeded the late Percy Priest.



Oren Harris



# CHARLOTTE is a 2 Station MARKET!

JANUARY 5th **ARB** PROVES IT!

## WSOC-TV RATINGS GO UP

6 p.m. to Midnight Sun.-Fri. **49.6** WSOC-TV

**49.2** Station B

COMPARE THIS . . . IN TWO MONTHS

|                         | NOVEMBER ARB | Metropolitan Area<br>Share of Sets-In-Use | JANUARY ARB |
|-------------------------|--------------|---|-------------|
| MON.-FRI.               |              |   |             |
| Sign on To Noon         | 23.9         |   | 32.8        |
| Noon to 6 P.M.          | 36.6         |   | 37.8        |
| 6 P.M. to Midnight      | 44.8         | .....                                     | 49.8        |
| SATURDAY                |              |   |             |
| Sign on To 6 P.M.       | 30.5         |   | 48.2        |
| 6 P.M. to 10 P.M.       | 52.1         |   | 50.8        |
| 10 P.M. to Midnight     | 21.3         | .....                                     | 29.2        |
| SUNDAY                  |              |   |             |
| Sign on to 6 P.M.       | 53.9         |   | 52.3        |
| 6 P.M. to 10 P.M.       | 47.4         |   | 47.1        |
| 10 P.M. to Midnight     | 45.0         | .....                                     | 54.4        |
| SUNDAY through SATURDAY |              |   |             |
| 6 P.M. to 10 P.M.       | 47.8         |   | 51.0        |
| 10 P.M. to Midnight     | 34.7         |   | 41.1        |
| 6 P.M. to Midnight      | 45.0         |   | 48.9        |
| Sign On-Sign Off        | 39.9         | .....                                     | 44.9        |

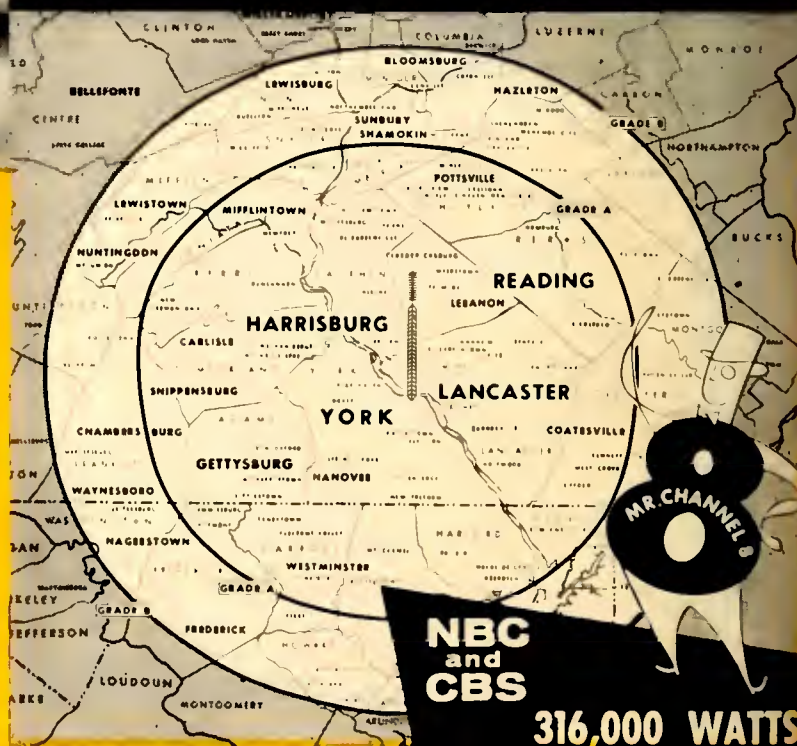
WSOC-TV HAS 12 OF THE FIRST 25 SHOWS

H-R Reps Nationally & F-J Atlanta will show you the report.

**a profitable way of looking at it**



**CHANNEL 8 MULTI-CITY MARKET**



**purchase this TV market  
instead of a single city**

WGAL-TV is dominant in the three standard metropolitan markets in the Channel 8 primary coverage area—Lancaster, Harrisburg, York—as well as in numerous other cities—Lewistown, Lebanon, Gettysburg, Chambersburg, etc. When developing marketing plans for your product, look beyond the usual single-city concept. Profit from WGAL-TV's multi-city dominance.

STEINMAN STATION • Clair McCollough, Pres.

**WGAL-TV**

**LANCASTER, PA.  
NBC and CBS**

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



# SPONSOR-SCOPE

15 FEBRUARY 1958

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Media buyers and sellers predict a major turn in the marketing wheel of major manufacturers for the latter part of 1958.

The essence of this development: "Concentration" has become the key word instead of "coverage." The marketing gear is going into reverse. Instead of spreading out into smaller and smaller markets, the new strategy calls for holding and protecting the key markets.

The desire for economy, coupled with rising costs, are behind the move.

This change of direction doesn't mean that all the large manufacturers will maintain an identical pattern of key markets. Each manufacturer, naturally, has his own problems and hence will tailor his efforts to his own product field and competitive situation—but all within the context of the new strategy.

Look at the other side of the coin, and the outlook for the smaller manufacturer could become brighter than ever—with accruing benefits for the buyer and seller of media in the smaller markets.

Heres' why: As the big competition starts pulling out of the lesser markets, the little fellow quickly can seize the marketing opportunity. Out of this will emerge opportunities for agencies and stations in the secondary markets.

Camel has turned to syndication for an extra push in about 60 markets. (Marlboro is also a recent film buyer: see SPONSOR-SCOPE 1 February.)

The significant angles about the brand's alternate week buys via Esty:

- The shows were bought mainly on the basis of available early and mid-evening time. Series include Sheriff of Cochise, Highway Patrol, Sea Hunt, Gray Ghost, Dr. Hudson's Secret Journal, Boots & Saddles, 26 Men, and State Trooper.

- Most of the 60-plus markets are of major status, but none of the top-bracket markets (N. Y., L. A., Chicago) are included. The extra push was not needed as much there. (For other focal information about films see Film WRAP-UP, page 70.)

Come summer Pepsi-Cola will be back in radio.

SPONSOR-SCOPE learned this week that the money has been earmarked for that medium—but where it will be spent hasn't been decided.

Last summer Pepsi went NBC on a major scale, using this philosophy: Americans have become a decidedly outdoor people in the summertime and to reach them in transit, at play, and around the backyard grill you use radio.

Don't be surprised if Pepsodent becomes a massive buyer of tv I.D.s (as a change from the radio spot saturation strategy it has maintained since 1955).

What was a terrific blow to radio the past week—Pepsodent's cancellation (via FCB) of its spot schedules everywhere—could turn out to be a bonanza for tv.

One report this week had it that Lever Bros. had been much impressed with the story that one of its agencies, BBDO, has been telling about its success with I.D.s for Schaefer Beer, General Mills, and other accounts.

The BBDO philosophy: There's nothing like a mid-evening I.D. to stimulate an appetite for certain products, like cigarettes, beverages, and even a piece of cake.

Significance of the Pepsodent cancellation: As a dominant buyer of early a.m. spots, the dentifrice used over 125 markets (4 to 5 spots a day) on multi-stations in a market for 52 weeks a year.

**Sellers of tv spot might find it smart to bone up thoroughly of what will be available on late evening schedules.**

Judging from what some of the big users of spot were saying this week, **there is going to be a swing in the late spring toward these late availabilities.**

Said a media executive for one of the soap-toiletries giants: "We'll be re-examining our early evening commitments before the time change to determine whether it wouldn't be expedient to latch on to the stay-up audience. You know, a **big percentage of people don't go to bed until late in the summer.**"

**NBC Radio is off on a presentation blitz this week, going after business for the second half of 1958.**

The plan—in the East—is to make **60 agency presentations within the next 20 days.**

Meantime the network's **Joe Culligan** has presentation teams on tour through the Midwest covering all prospective agencies and advertisers. Eventually these same groups will spread out over the West Coast.

Note on NBC Radio's billings outlook for the second 1958 quarter: **About \$1.5 million better than during the like quarter of 1957.** Business on the books for the second quarter already is ahead of actual billings for the same period of 1957—and there still are three sellings months to go.

**Tv stations in secondary markets find that their arch competitors for national spot are the Sunday supplements, particularly in the food field.**

Contacts with field executives of **General Foods**, for instance, have brought home to these stations how rough the competition really is.

As disclosed by the fieldmen, the media planning formula by which GF operates in relation to secondary markets is this:

**First, come the Sunday supplements** because of color and their net breakdown of circulation; **second, tv and radio networks** because of their broad coverage bases; and **third, spot** as a saturation and reminder tool.

**Those interested in network specials for next season will find this a worthwhile tip** (it comes from agencies who have learned through experience):

**Let the packager of the special do the dickering for the spot with the network.**

If a network wants his show strongly enough, it will cater to his preference for the **right night and the right time**—both of which can mean a lot of extra viewers and rating points.

As a index to how the buyers of tv specials budget for commercials: **Pontiac figures at least 10% of the program's price as the added cost for film commercials.**

The commercials for the Victor Borge special this week came to around \$35,000, while the bill for Annie Get Your Gun's commercials tallied \$65,000. The Borge show was \$225,000 gross and Annie Get Your Gun, \$600,000.

**Don't expect the second section of the Frey report on agency-client relations and compensation to produce a shock wave.**

The ANA told SPONSOR-SCOPE this week that the second installment, due around 1 March, will merely be a "detailed breakdown of points highlighted in the first report" (see SPONSOR, 23 November 1957).

Added ANA comment: It can't be more specific, because it **hasn't seen a draft of the No. 2 installment.**

**Footnote to a rundown of the various rating services in 1 February SPONSOR-SCOPE:**

**ARB's current technique is a diary supervised by trained interviewers in each of the 150 markets in which it produces surveys.**



Storer Broadcasting's decision to establish a 12-month rate protection as against the present six months, for tv advertisers on its network-affiliated stations may stir up quite a reaction.

The Geoffrey Wade agency this week took the move as a cue for drawing up new procedures and requirements it would henceforth expect from stations.

At a luncheon he gave to heads of Chicago rep offices, Wade's marketing director Lou Nelson set forth what he termed four "resolutions". They were:

- 1) All tv stations should offer **52-week rate protection** to all spot advertisers.
- 2) The **continuing discount**—now in effect with 85% of tv stations—must be made standard. (Under a continuing discount, if a contract runs into a second year and then is cancelled, there's no shortrating.)
- 3) Wade advertisers in Class A and AA time should be made eligible for **improved spots** as they become available on a station during the run of a schedule.
- 4) Wade advertisers are on record that they will refuse to buy stations practicing **triple-spotting**.

The agency, Nelson discloses, bills around \$6 million in tv.

New spot business was able to keep a fairly healthy franchise this week—especially with Welch Grape's radio buy in about 125 markets.

Another substantial customer in radio was **United Fruit** (top 60 markets for 10-12 weeks). **Sal Hepatica** meantime was lining up availabilities.

On the tv side, the week's blockbuster was **Nehi via Compton**. The list looked like 200 stations.

**Gulf** came into the spot market and the indications are that **Texaco** will be doing the same around 1 April.

**CBS Radio** might find a solution for its unsold **Bing Crosby** package in the pattern **NBC Radio** adapted for **Bob Hope** this week.

Like CBS with Crosby, NBC couldn't find a sponsor for a half-hour version of Hope. So it's marketing 10 five-minute shows with Hope a week at a price of \$12,000 for time and talent.

**Y&R** has \$3-4 million of **Gulf Oil's** money to spend in tv, but it hasn't as yet decided on what concept to recommend.

Meantime it's looking around at the news picture—local daily schedules—and continuing to thumb over show prospects for network sponsorship.

**TvB's** **Norman (Pete) Cash** tipped off tv stations through their reps this week that if they want to secure automotive business they'd better get out and rub shoulders with the local dealers.

The genesis of the warning: **Semon E. Knutson**, Pontiac general manager, found out from his dealers that they hadn't been made aware of a current spot tv campaign, and, out of chagrin, ordered that the schedule be cancelled.

As a sequel to the incident, **TvB** offers this moral: Even though tv is a basic and glamorous marketing force, it is still incumbent upon the medium to merchandise a campaign among distributors, wholesalers and dealers.

The Pontiac spread covered about 60 markets.

**ABC TV** in pitching its programing story among agencies in New York this week struck a new theme: It's the network that appeals most to the younger married folks, who, of course, are big potential buyers of goods and services.

The agencies included **Bates** and **Dancer-Fitzgerald-Sample**.

Paramount's sale of its pre-1948 library to MCA stirred this query among feature film sellers, admen, and stations: **How does MCA propose to sell the product?**

Specifically, the point of interest was: Would the 750 features be split up into **small packages**; or would the sales emphasis be on the **entire library**; or would a portion of the library be set aside for **network sale**?

Some pertinent facts about the transfer:

- **It's an outright buy and involves worldwide tv rights.**
- **The negatives of the library will be turned over to MCA as sought.** All the papers have been signed.
- **Paramount will receive \$35 million, with 30% paid in cash.** There will be an additional \$15 million to be paid Paramount out of a minimum of 60% of MCA's gross receipts from the features (thus making \$50 million all told).

With the Paramount library included, **the total pool of tv features now runs to over 9,500 films. Only major catalog not available is Universal's.**

(See 22 February SPONSOR for prospective impact of Paramount's addition on buying.)

NBC TV's top sales echelon is facing up to the stiffer 1958-1959 market by **advancing the starting date for spreading the word about the coming line.**

A top crew out in the **midwest this week**, telling about the shows that would be on tap (plus prices) and generally **looking for client prospects.**

**Bob Kinter** and his fellows are benefitting from something they lived to rue last season: **Letting the competition get the jump on them as traveling salesmen.**

If you're a percentage player in network tv, you'll be interested in knowing what **your chances are of getting a nighttime audience of 10 million homes under certain competition.**

A major New York agency worked out this table of odds, based on Nielsen Total Audience compilations for two weeks ending 11 January:

- **If there is only one show opposite you with a 10-million-home audience, your chances of also getting 10 million is 1 to 4.**
- **If there are two shows opposite you with 10 million each, your chances of hitting 10 million for yourself are 1 to 20.**

Incidentally, there are **only two half-hours of the week where the network audiences add up to 30 million.** They are Sunday 8-8:30 and Tuesday 8-8:30.

Postscript on the 10-million shows: In January, **52 programs could claim 10 million or more.**

**Donahue & Coe** reported this week that it could depend on 150 out of a possible 178 NBC affiliates to devote their chainbreaks to motion picture advertising during the telecast of the Academy Awards Show 26 March.

The agency, acting for the Motion Picture Producers Association in bidding for the chainbreaks, had encountered more or less stiff resistance from stations. This, according to D&C, had been largely **due to a misunderstanding.**

SPONSOR-SCOPE learned, from reps that some agencies—**Bates** among them—**expressed dissent from station offers to make good the preemptions.**

**Another oldtime customer—Westclox—is coming back to network radio.**

The plan: **Two schedules of minute and 30-second announcements on NBC's Monitor** as special promotions in April-May-June for the graduation gift season and November-December for Christmas buying. **BBDO, Chicago, is the agency.**

**Bab-O** also bought NBC this week; 20 commercials weekly for 13 weeks.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 56; News and Idea Wrap-Up, page 67; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.





Here's what happened in St. Louis  
when a dynamic team of young  
Balaban Radio Executives, took over  
the reigns of WIL, the oldest  
commercial radio station in  
St. Louis now in its 37th  
year of community service.

# INSTANTANEOUS COMBUSTION

- ✱ It was instantaneous! That's the way St. Louis accepted wonderful WIL radio. The first 30 days brought an unprecedented, 30,000 pieces of mail. (Ask our mailmen!)
- ✱ Advertisers and advertising agencies re-acted instantaneously, too. They made Jan. '58 the biggest new business month in this station's 37 year history.  
(List of "blue chip" sponsors available on request.)
- ✱ WIL is setting this great midwestern market on fire. (The Fire Captain said . . . "it was **INSTANTANEOUS COMBUSTION!**")
- ✱ Get hot with wonderful WIL radio . . . with bright happy personalities . . . enjoyable music . . . complete news . . . 24-hours a day. For instantaneous action call John Box or your Adam Young man.

Sell St. Louis with the  
"hottest" station in the midwest...

**WONDERFUL**

JOHN F. BOX, JR.  
*Executive Vice-President*



**ST. LOUIS, MO.**

*Sold Nationally By*  
**ADAM YOUNG, INC.**

ONE OF THE BALABAN STATIONS . . . IN TEMPO WITH THE TIMES

Copyright 1958 The Balaban Stations

ZIV's NEW, **ALL NEW** HAIR

# TARGET

## NEW STARS EVERY WEEK!

Your viewers will see and thrill to a galaxy of stars hand-picked for their great performances on TARGET!

Howard Duff, Marie Riva and Sidney Blackmer star along with names like Bonita Granville, Lola Albright, Skip Homeier and many more.



HOWARD DUFF and  
MARIA RIVA star  
in "Breaking Point"  
on TARGET.



# HOUR IMPACT SERIES!

*Your host*  
**ADOLPHE  
MENJOU**



EXPLOSIVE  
DRAMAS,  
AIMED AT THE  
EMOTIONS OF  
YOUR  
VIEWERS.

**ACTION-ADVENTURE**

**MYSTERY**

**WESTERN**

**LAW ENFORCEMENT**

**TARGET IS  
ALL IMPACT!**

Everything viewers look  
for in engrossing TV fare!

***TARGET  
HAS  
THEM  
ALL!***

## ALREADY BOUGHT BY:

### OLYMPIA BREWING

- San Francisco
- Los Angeles
- Tucson
- Honolulu
- Phoenix
- Portland, Ore
- Spokane
- Seattle
- Boise
- Las Vegas
- Bellingham
- Eugene
- Idaho Falls
- Santa Barbara
- Twin Falls
- San Diego
- Redding
- Eureka

### DREWRY'S BREWING

- Chicago
- Detroit
- Moline
- Indianapolis
- Grand Rapids
- Rock Island
- Terre Haute
- South Bend
- Davenport
- Kalamazoo
- Lansing
- Cadillac
- Marquette
- Bay City
- E. Lansing
- Ft. Wayne
- Cedar Rapids
- Toledo







## Southern California Plays KBIG'S "MYSTERY SOUND" Game



**EVEN IN THE SPUTNIK AGE** the copybook maxim holds... *to move goods, you must first move people.*

KBIG'S "MYSTERY SOUND" contests are moving Southern California radio listeners by the thousands this winter.

### 43,944 SUBMITTED ENTRIES

in the first nine contests (October-December) based on hand-cuffs clicking, a stick rubbed along a fence, a rock crusher crushing, Angel's Flight funicular railway funicularing, and a camel saying whatever it is camels say.



**"MYSTERY SOUND" GIVES A** light lift to all, plus prizes to the first fifteen correct answerers

(vacation trips, appliances, perfume, dining and dancing at glamor spots).

### LIKE ALL KBIG ADULT-

appeal programming of memory music and "just enough" news, "Mystery Sound" is low-pressure, easy-going, friendly—and fun. BUT...like KBIG commercials, it moves Southern California to action!



Your KBIG or Weed contact would like to show you a new geographical mail breakdown based on contest mail.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLLYWOOD 3-3205  
**Nat. Rep. WEED and Company**

## Timebuyers at work

**Snowden M. Hunt, Jr.**, Wade Advertising (Los Angeles) v.p. and account supervisor of media and research, claims that "more honesty on the part of station management and their representatives in the field of ratings would react to their long-term benefit." He finds particular fault with stations who shift their programming for rating week. Hunt believes that this is a devious method of doing business which leaves the advertiser just where he was before the rating was taken—without the facts. In areas where ratings are taken only once or twice a year, the advertiser never really knows what the true picture is. Hunt also feels that "a station is not playing fair when it shifts programming without giving an advertiser the opportunity, particularly on spot schedules, to stay adjacent to the strongest programs. Some stations don't seem to realize that the advertiser is not buying time as indicated by the hands on the clock, but rather is buying a position because of program adjacencies and the competition of other stations."



**Marie Coleman**, Donahue & Coe, New York, feels that the problem with ratings is not the techniques of measurement, but the devices used by stations to render them invalid. "Much of the ratings criticism comes from people who are not qualified to judge them," Marie says. "One comic dismissed them on the grounds that

if you go into a cafeteria and the first 10 people you see are eating pastrami sandwiches, that doesn't mean everyone there is eating pastrami sandwiches. Very funny. But certainly his understanding of sampling techniques is not clear. Most of the rating services are using sound, highly refined methods that undoubtedly give an accurate audience picture at the time of testing. Consequently, if a station's ratings are inflated and



do not represent its normal audience, the trouble lies with the station itself, not with the technique of measurement. Stations should stop hyping their ratings during rating week with promotion stunts, contests and movies that do not represent their normal fare. Buyers must question ratings of stations employing these devices."



# PREFERRED IS OUR STOCK



It trades HIGH in the Shreveport Market! During the November ARB rating week, *both Shreveport Channels* carried a simultaneous line feed of an address by President Eisenhower.

50% MORE viewers preferred to watch this address over KSLA-TV! This rating story proves that more people in Shreveport *prefer* to watch our channel.

Top-notch local programming combined with our basic CBS affiliation, plus an active approach to community service, has a great deal to do with keeping KSLA-TV the "*preferred*" station for advertisers and viewers alike.

You, too, can invest in our "*preferred*" audience by getting the complete story from your Raymer Man.

**KSLA**  
**TV**  
basic  **channel 12**

*shreveport, la.*

*Represented by* PAUL H. RAYMER CO., INC.



# Ho

... It's time to see your Petry Man!

**KOSI** - 5,000 watts

**It's  
WGVM**  
Greenville, Miss.  
#1 Nielsen—  
#1 Hooper  
Call Ed Deyney

**SEE PETRY FOR KOSI, Denver**  
and **KOBY, San Francisco's No. 1 station**  
overall in Hooper, Pulse, & Nielsen!

MID-AMERICA BROADCASTING CO.



You'll be interested in this page advertisement which appeared in the *Greensboro Daily News* and *The Greensboro Record*—circulation over 100,000 in 61 North Carolina and 6 Virginia counties.

## Television Is Free — Let's Keep It That Way!

Questions and answers to this blog  
issue will be on Channel 2  
forum at 2:00

**What Is For TV?**

For writers, there are any number of ways to find television work. For TV, the first step is to get a copy of the *TV Guide* and find out what shows are on the air. Then, if you are interested in a particular show, you can write to the network or the producer. If you are interested in a particular show, you can write to the network or the producer. If you are interested in a particular show, you can write to the network or the producer.

What will Pay TV cost?

Some part of the cost of Pay TV will be the cost of installing the system for each subscriber. The cost of the Pay TV system will be the cost of the system and the cost of the service. The cost of the system will be the cost of the system and the cost of the service. The cost of the service will be the cost of the service and the cost of the system.

|  |       |       |
|--|-------|-------|
| 1. System cost (including installation)  | \$ 75 | \$ 20 |
| 2. System cost (including installation)  | \$ 75 | \$ 20 |
| 3. System cost (including installation)  | \$ 75 | \$ 20 |
| 4. System cost (including installation)  | \$ 75 | \$ 20 |
| 5. System cost (including installation)  | \$ 75 | \$ 20 |
| 6. System cost (including installation)  | \$ 75 | \$ 20 |
| 7. System cost (including installation)  | \$ 75 | \$ 20 |
| 8. System cost (including installation)  | \$ 75 | \$ 20 |
| 9. System cost (including installation)  | \$ 75 | \$ 20 |
| 10. System cost (including installation) | \$ 75 | \$ 20 |

**This must be the family.**

Consider what **\$6.48 a year** would mean to the family across  
Expenditures of the average American household in our  
\$4,000 per year

—It's the No. 1 TV and the average family uses this 10  
times a week for news and outdoor films, plus old songs and  
weather, and all costumes and dancing dramas, plus the  
funniest and old who made of greatest and greatest year

—It's what must be worth to the average family across all  
shows for the year, for a

—It's what must be worth to the average family across all  
shows and lighting of films

—It's what must be worth to the average family across all  
shows and old who made of greatest and greatest year

[illegible][illegible]

### Free function could aid pay TV

[illegible]

1880

[illegible]

**WFMY-**  
**Channel 3**  
**Greensboro, NC**

The program "Let's Talk Pay Tv" originated in Charlotte and was telecast over a regional network of stations in Greenville and Spartanburg, S. C., and Asheville, Charlotte, Greensboro and Winston-Salem, N. C. Millions of viewers got the answers to questions which have been on their minds for months.

Thanks to SPONSOR for their support  
to keep television airways free.

Gaines Kelley, general manager  
WFMY-TV, Greensboro, N. C.

● For more on how tv stations are fighting fee tv, see page 40 of this issue.

## AMF story

The presentation of our programs and objectives was well stated in the article in your 25 January issue.

Since the publication of this article, we have received additional ratings which have been decidedly on the upswing.

We are merchandising this article to our industry since we feel they, too,  
(Please turn to page 20)



# NOONTIME, RFD

or how to tell a cowboy from a pioneer

(Note: This is about a WMT program and don't say you weren't warned)

Time: 12:45-1:15 p.m. Monday through Saturday

Along about 12:44 practically everybody around the station picks up a musical instrument and blows, bangs, bongs or beats for this stirring daily event. Three musical units hold forth: Tom Owens Cowboys *M-W-F*; Leo and the Pioneers *T-Th* (Downbeat chose them No. 1 among Westerns); Howdy Roberts' Band *Sat.* They blow so many decibels we need an extra engineer to ride gain. Regular appearances are made by Sunny Sue, song singer; Marlan Peterson, singing girl-type farmer; the Sobaski Twins, strolling troubadors.



Commercials: Handled by Ford Roberts, emcee; ETs, straight reading or worked into show format, as desired.

Cost: Minute participation at card rate; qualifies for multi-spot plan. Available for complete sponsorship of segments at card rate plus talent charge.

Sell: Fun-filled program offering well-loved mid-west musical entertainment at peak of farm-listening time. Accent on music; weather summary and birthday and anniversary segment also featured. On air twenty years. It's spectacular. Sign here.

the fabulous



TV-Tulsa covers 45 counties where . . .

**INDUSTRIAL PAYROLLS  
TOTAL \$940,000,000.00\***

Within the "fabulous 45" are 31 Oklahoma counties in which the industrial payroll equals almost three-fourths of Oklahoma's total . . . *three-fourths you can't reach without TV-Tulsa.*

Counties in Kansas, Missouri and Arkansas are a bonus to this rich Oklahoma Market.

you get the fabulous 45.  
ONLY with . . .



Figures from State Employment Security Offices.

#### 49TH AND MADISON

(Continued from page 18)

will be interested in this fine analysis of our promotional activities.

Jerry F. Donovan  
director of advertising  
AMF Pinspotters, Inc., N. Y.

#### Tv reference books

I'd appreciate it if you can give me some information on recent books in the television field.

What are the best and more recent books on—

Television production

Television writing

Television commercial writing?

Byron H. Clark  
Geyer Advertising, Inc.  
Dayton

● SPONSOR considers the following sources as the best and most recent in the field.

1. Foreman, Robert. An Adman Ad-libs on tv. Hastings House, 1957.
2. Abbot, Waldo. Handbook of Broadcasting: the fundamentals of radio and television. McGraw, 1957.
3. Greene, Robert S. Television Writing. Harper, 1956.
4. Hubbell, Richard Whittaker. Television Programming and Production. Rinehart, 1956.
5. Kaufman, William I. How to Write for Television. Hastings House, 1955.
6. O'Meara, Carroll. Television Program Production. Ronald Press, 1955.
7. Roberts, Edward B. Television Writing and Selling. The Writer, Inc., 1954.
8. Seldes, Gilbert V. Writing For Television. Doubleday, 1952.
9. Settel, Irving. Television Advertising & Production Handbook. Crowell, 1953.
10. Stasheff, Edward. The Television Program: Its Writing, Direction, and Production. Hill and Wang, 1956.
11. Wade, Robert J. Staging Tv Programs and Commercials; how to plan and execute sets, props, and production facilities. Hastings House, 1954.

#### Memo from free tv fan

Re pay tv: Our city—as are many others—is all agog about the idea of instituting pay tv. In fact, we are to have the proposition on the ballot, at our forthcoming election.

The idea might be killed a-borning, if sponsors would delete from their expensive time, that unwanted, that nerve-racking din, dubbed "singing" commercials.

Announcers, as a rule, have trained voices and do a good job in extolling their sponsors' product. But—immediately following the half-minute in which the announcer has gotten thousands in the mood to purchase the sponsor's product, the following half-minute is taken over by one or more "hog-callers," with their raucous "voices," thus counteracting the good effect that the announcer had engendered. Have your advertising agency eradicate these pests from your spot and we'll have no pay tv.

Louis Rich



# For the **LION'S SHARE** of Audience in OMAHA...



## KOIL\*

2nd  
Best Share  
of Audience

3rd  
Best Share  
of Audience

\*HOOPER Dec. '57—Jan. '58

**HOOPER 43.3**

Dec. '57—Jan. '58  
8 AM - 10 PM share

**PULSE 7.1**

Dec., 1957  
7 AM - 6 PM average  
rating

**TRENDEX 40.8**

Dec., 1957  
8 AM - 6 PM share

### Buyers agree it's...

24 Hours  
A Day

# KOIL

Avery-Knodel  
National  
Representative

## A VITAL FORCE IN SELLING TODAY'S OMAHA

with more than twice as many listeners as any other station

DON W. BURDEN, President


COMING  
SOON

# KMYR

DENVER 5 KW  
710 KC\*

\* Subject to FCC Approval



A black and white photograph showing four hands of different skin tones (light, medium, and dark) reaching towards a central arm. The hands are positioned around the arm, with fingers pointing towards the center. The background is a plain, light-colored surface. The text "We know where the pu" is overlaid on the right side of the image.

We know where the pu



In the nation's top 26 markets, according to December Network Radio Pulse measurements, here's the number of times CBS Radio is the most popular network, out of a possible\* 233 quarter-hours:

|                   |            |
|-------------------|------------|
| CBS Radio Network | <b>216</b> |
| 3 Other Networks  | <b>16</b>  |
| Ties              | <b>1</b>   |

\*Every quarter-hour, day and night, Sunday through Saturday, in which programs of CBS Radio and at least one other radio network were measured in the Network Radio Pulse, which reports audiences to network programs carried in a minimum of ten of the top 26 Metropolitan areas.

It's the programs. Jack Benny, Arthur Godfrey, the daytime serials. And also, "The World Tonight," Murrow, Seavareid, the New York Philharmonic, the Sunday afternoon dramas. It's an entire schedule of programs, all asking for the listener's *attention and involvement* all the time. And getting it. The one network with a schedule like this wins every program popularity test, hands down. Which leads to the basic point for advertisers. Not only do audiences listen most to CBS Radio. They listen *hard*. The harder they listen, the easier you sell!

## THE CBS RADIO NETWORK

**MGM  
JOINS  
CHANNEL**

**COLUMBUS,  
GEORGIA**



**WEE REBEL**

teams up with LEO

to present the

**MGM**

**Golden Era Theatre**



**AVAILABLE FOR  
PARTICIPATIONS**

★ **PACKAGE 1**

Sundays 2:00 pm to conclusion

Sundays 11:00 pm to conclusion

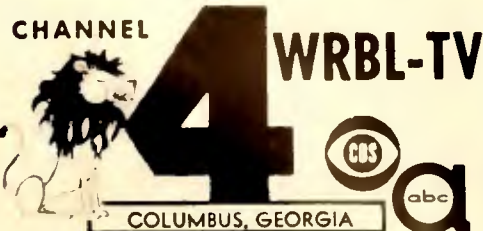
Both Impressions  
Flat \$70

★ **PACKAGE 2**

Fridays 11:20 pm to conclusion

Flat Rate \$10

*Call Hollingbery Co.*



by Bob Foreman

## Agency ad libs

### And so, . . . farewell (Bob's last column)

On 7 May 1951, the first of these epics appeared on the pages of SPONSOR. Thus began an heroic effort on the part of the editor to spread wisdom and charm to its legion of readers. Today—approximately 175 columns later—the author has not jeopardized an account of the agency which employs him nor been asked to change a single phrase by those who put together this magazine. An enviable record from my point of view since somehow I tend to thrive on controversy and enjoy the most warped of opinions.



If by now you are wondering why the lead-in to today's item seems to be reminiscent and maudlin, it is because this marks the last of my contributions.

I am too involved with the business of making a living to be able to compose 30,000 words a year as an avocation. For these words, if read at all, are read by an informed group and it would be insulting at best to attempt to pass off thoughtlessness and pointlessness (though sometimes this may have seemed to be my goal) to such an audience.

### This I believed then . . .

Permit me, if you will, a personal farewell, since I give up my jottings with regret. They helped me to crystallize my own thoughts on a fast-changing business without permitting me to freeze on them. They helped me to meet, via mail and in person, hundreds of folks who also labor in this field.

I never attended a meeting in New York or elsewhere at which I did not run into someone who said—"Now about what you said in the last issue of SPONSOR—."

I also was enabled via these commentaries, to put together a book. With hard covers! Plus cartoons! While the circulation achieved by this tome has not as yet forced "Gone With the Wind" to the wall. I keep telling myself that Margaret Mitchell relied unfairly on plot.

But it is nice to have a book with your name on it. In addition, some people have actually read it. Furthermore, a few have commented they liked it. And one of my most valued critics, H. William Fitelson, of the theatre, television and the Theatre Guild, said, "I began the thing expecting to be bored to death. I not only am still alive; I enjoyed it."

A great deal has taken place since the first Agency Ad Libs appeared here. I was a copywriter then infrequently subjected to 13-week cycles, escalator clauses, talent agencies, network preemptions and ripped sprocket holes. It was a warm and comforting job.

From this protected haven, on that fateful day in May, there appeared in this magazine the following words on tv copy:

"The reason so much tv is ineffective these days is simply that it contains too many thoughts, too many gimmicks. The reason for this is usually caused by the fact that the folks who are creating tv





## SAN FRANCISCO GOLDEN GAIT\*

\* Brisk, pre-sold stride adopted by thousands of Bay Area shoppers busy buying products advertised on KPIX's "This Morning." For announcements soon available on San Francisco's only local, live morning television program, call Lou Simon or your Katz man.

no selling campaign is complete without **KPIX**

© CBS in SAN FRANCISCO, CHANNEL 5

**W B C WESTINGHOUSE BROADCASTING CO., INC.**

RADIO—BOSTON, WBZ+WBZA; PITTSBURGH, KDKA; CLEVELAND, KYW;

FORT WAYNE, WOWO; CHICAGO, WIND; PORTLAND, KEX.

TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV; CLEVELAND, KYW-TV;

BALTIMORE, WJZ-TV; SAN FRANCISCO, KPIX

# KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

PROOF OF  
PERFORMANCE



## PROOF OF PERFORMANCE

Finest local news coverage.  
Top-rated every day.  
(December, 1957 ARB)



## PROOF OF PERFORMANCE

Top local shows. Eight live  
programs sold locally  
since inception.



## PROOF OF PERFORMANCE

34 years of successful  
broadcasting. Most exper-  
t facility in the market.



# December ARB - Latest Proof of Performance!

## KFDM-TV HAS THE TOP 20 SHOWS IN THE MARKET!\*

### KFDM-TV HAS GREATEST SHARE OF AUDIENCE\*

Sunday through Saturday

- Noon to 6 P.M.
- 6 P.M. to 10 P.M.
- 6 P.M. to Midnight
- Sign On to Sign Off

\*December, 1957 ARB



See PETERS-GRIFFIN-WOODWARD, INC.



CBS/ABC • CHANNEL 6

# KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

C. B. LOCKE  
Executive Vice President  
and General Manager

MOTT JOHNSON  
Sales and Operations  
Manager

OF PERFORMANCE

verage in 20  
cluding all major  
centers. (NCS#2)

# THE HIGHEST

## tower in the South

(5th highest  
in the world)

is at

Augusta, Ga.

1,292 feet tall

1,375 feet above  
average terrain

1,677 feet above  
sea level

serves . . .

1½ million people

covers . . .

more of S. C. than  
any So. Carolina  
station, PLUS . . .  
more of Ga. than  
any station outside  
of Atlanta.

maximum power . . .

100,000 watts

low band VHF

NBC & ABC networks



**AUGUSTA**

Represented by Hollingbery

Agency ad libs continued . . .

copy approach their jobs in the traditional way, that is—by lifting a space campaign up and sliding it over into television as undisturbed as possible. Let's say, you've got a modest 100-line advertisement replete with headline, subhead, main picture and caption, two thumb-nail sketches, body-copy, coupon, slug with theme-line and a box that says 'Compare these seven features.' Not too much even for 100 lines. But by tv standards this same amount of idea and wordage would take a full seven minutes to expound—and then you'd have created nothing but chaos.

"Recently on a package goods account I faithfully translated a newspaper ad as packed full of copy and copy points as the one just described into a one-minute television story board. Brought the job in at 59 seconds to prove the point—and then I presented the story board, reading the audio as I went along, to the account man and the space-writer. This demonstrated clearly that we'd have to sacrifice at least four of the side-ventures in the ad and concentrate solely on the theme-line and elucidation of it. The other (subordinate) issues were unanimously left on the cutting room floor in order that we could devote all our time and the full potential of tv's impact to the basic reason-why. The result, I feel certain, will be as satisfactory as any this client has achieved because the copy is strictly geared to the medium and will roll right along over our (audience's) one-track mind and never deviate."

**This I believe now . . .**

Well, I still believe it. So if nothing else I am consistent. Though along the way, I daresay, I have changed bases and been less reliable. But the past seven years have warranted new thinking in tv.

Certainly seven years have seen this medium stir and shake itself and come up with coats of many colors. Nowhere else in advertising could a person (you as well as I) been party to and part of such an exciting and fluid industry. I've often thought that the deeper ulcers are generated by businesses where status quo is the norm and frustration an every-day assignment.

In conclusion, to Norm Glenn, Miles David and their staff, to those at BBDO who wondered each issue what can of worms I might uncover, and primarily to those of you who saw fit to stumble over my halting prose, I say thanks.

I'll miss you more than you do me.

### Seven years later

Bob Foreman's stint as a regular SPONSOR columnist comes to an end with this issue. As expressed in his column, Bob reluctantly terminates this long-time association because his expanded activities as executive vice president at BBDO utilize more hours per day than actually exist. We aren't saying "goodbye" to Bob because we expect to induce him to give us guest columns from time to time. So, to a wonderful associate whose comprehension of the broadcast advertising business and his remarkable ability to express it in words has constantly amazed us, we say "thanks" and "be back with us soon."



Food Consultants  
to the more than  
**592,000**  
**WBEN-TV**  
**FAMILIES**



## **MEET THE MILLERS...**

**most popular exponents of the  
Culinary Arts in Western New York**

Since 1948 Western New York Homemakers have received most of their happiest recipes and helpful kitchen hints from Bill and Mildred Miller on their popular WBEN-TV "Meet the Millers" Show.

And too, on their show they've met practically every celebrity who has visited the Buffalo area. Bill and Mildred have that kind of program — service and celebrities for their viewers to enjoy. This adds up to sales and profits for their sponsors.

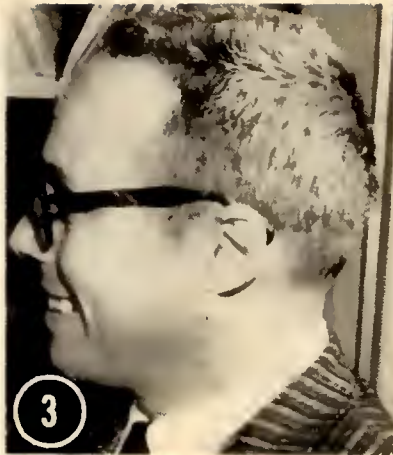
Consistently the most popular food merchandising show in Buffalo, "Meet the Millers" sells everything from copperware to biscuits to a predominantly female audience every week day afternoon.

If you have a product for home, family or kitchen it would be wise to investigate the Millers and the selling impact they have among the 2,419,000 consumers in the WBEN-TV coverage zone. Our Sales Department or *national representatives*: HARRINGTON, RIGHTER & PARSONS, INC. will be happy to fill you in on details.

**WBEN-TV** BUFFALO • CH. **4**  
CBS BASIC







*The  
Twins'  
9 Best  
Friends  
Are Yours  
Too.*

1. **DAN DANIEL.** Tall, thin, friendly, contest-minded, safety-conscious, record-hopper, Texas-drawler, heavily-sponsored. 7-10 p.m., daily.
2. **BILL BENNETT.** Comedian, emcee, TV performer, recording star, teen-dance innovator, "Northwest's outstanding radio personality," likeable, perpetual smiler, teen-age columnist, magician, amateur clown. 9-11 a.m.; 2-4 p.m., daily.
3. **DON KELLY.** "Morning Mayor," happiest man in radio, radar-location divulger, "Smilin' Irishman," singer, comedian, wit. 6-9 a.m., daily.
4. **STANLEY MACK.** Legitimate stager, vaudevillian, radioactor (Sam Spade series), man of a thousand voices, dialectician, singer, drummer. Noon-2 p.m., daily.
5. **BILL ARMSTRONG.** Smooth, mystery-tuner, blithely acknowledged, actor, impersonator, writer, newscaster, public speaker, producer, ex radio a.e. 11 a.m. noon, daily.
6. **BILL DIEHL.** Top newspaper columnist, impersonator, humorist, inside show-biz authority, business-newspaperman, full-fledged movie critic. 4-7 p.m., daily.

7. **JOSEPH DELLA MALVA.** News director, newscaster, WDGY news center overseer, Sound-Off editor, tipster-ring-leader, scooper (on nearly every important local story), beauty judge, Simca-owner, pop science devourer.

8. **RALPH MARTIN.** Crisp, incisive, smooth, news-voice of WDGY, commentator, community force. The news, afternoon and evening, daily.

9. **GEORGE RICE.** Nightbeat-er, news writer, controversial, widely-discussed, phoned 800-900 times an hour (average). 10 p.m.-1 a.m. nightly.

IN BRIEF, 9 good reasons why WDGY is the most-listened-to radio station in the Twin Cities. Talk to Blair, or G.M. Jack Thayer.

**WDGY**

50,000 watts

MINNEAPOLIS-ST. PAUL



**STORZ  
STATIONS**  
TODAY'S RADIO FOR TODAY'S SELLING  
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul  
REPRESENTED BY JOHN BLAIR & CO.  
WHB Kansas City  
REPRESENTED BY JOHN BLAIR & CO.  
WTIX New Orleans  
REPRESENTED BY ADAM YOUNG INC.  
WQAM Miami  
REPRESENTED BY JOHN BLAIR & CO.





## Your first look at NEXT FALL'S TV

Westerns, mystery-adventure and situation comedies will be fall 1958 staples. Networks predict slow swing to live, with panel and quizzes predominant. Shorter contracts and price plateau are in the offing

**T**v programing is undergoing a major face-lifting for next season. But air time may almost overtake the industry before surgery is completed.

Reason: Programers are keeping a wary eye on what happens to the economy.

That fact became clear this week as networks and packagers huddled over program plans—and talked about these buying trends:

- In this new buyers' market, clients are holding

off commitments till they see how current properties fare. They're also hesitant to put up cash early in case better opportunities open up—as they did during the last-minute price breaks in August and September 1957.

- The sellers are playing it “after-you-Gaston” in the hope that a spring business upturn will loosen client caution about long-term show commitments.

Despite the slow start, fall trends are beginning to develop fast, as new properties move from planning



to production. Based on New York and Los Angeles interviews this week with network programming chieftains, packagers and agency tv v.p.'s, here's SPONSOR's preview of fall 1958:

**Prices to clients will remain substantially on the 1957 level despite film production cost increases** now estimated at 5-to-10%. The range on film shows is roughly this: \$35,000 and upward for a half-hour Western; \$40,000 up for star-vehicles and situation comedies with name talent; adventure or mystery shows in half-hour formats will run between \$35,000 and \$40,000.

A shift to more live programming may bring down the industry average for nighttime network tv shows. Look for cost-consciousness to breed a number of new quiz shows and parlor game programs. The three networks are now considering some with costs ranging from \$22,000 upward.

**Fewer hour or longer shows will make the grade.** While the producers, network and packager alike, pre-

fer the hour format, the networks have found these shows harder to sell. Clients fear that sponsor identification is diluted on a half-hour segment of an hour show. And a recent ratings comparison of hour and half-hour shows within the same program category indicates that there's little audience gain from the longer format on the average.

In the case of Westerns and general dramas the half-hour shows actually scored a higher Nielsen AA, during the fourth quarter of 1957.

**The shorter-term contract is here to stay.** The networks as well as individual film packagers are willing today to give clients an out after 26 weeks and even less. But such short term commitments are offered face-to-face, rather than being announced as official sales policy.

"If clients and agencies were more willing to commit themselves now, they'd have a better chance to negotiate shorter film show contracts," says ABC TV programming v.p. Jim Aubrey. "They might be able to work out 20-

week contracts by coming in early enough."

The reason clients pressure for 20-week deals is apparent, according to such agency tv v.p.'s as Ted Bates' Jim Douglas: "If you guess wrong on a fall show, the 20-week or shorter commitment gives you a chance to build a replacement. On a 26-week deal, you don't get started until April and then you head right into the slow viewing season."

**Look for a swing toward more live shows.** Since clients are ducking long-term buys, the networks may spring some live shows in April when heavy fall buying is expected to start. But for the moment, network strategy seems to be: Make the rounds with the film properties first. Live shows can be geared for production on much shorter notice.

"We expect that the proportion of live to film will be 55% live, but mainly because of live daytime shows," says NBC TV programming v.p. Bob Lewine. "Among live shows that we expect to

**Mystery, action, and family humor shows make up bulk of new film product. Horror shows may start new trend**

ABC, which started stampede of Western shows, hopes to have top-raters in two new film horror series. One, patterned on Frankenstein movies (below) is being co-produced with Screen Gems. The other, *House of Wax*, is one of five Warner packages ABC TV is considering



CBS has several situation comedies, mystery-adventure shows in fall plans. *The Great Montague*, starring Sir Cedric Hardwick (above) is one of 20 new situation comedies the three nets are readying. Vincent Price (below) stars in CBS' new mystery, *Collector's Item*





## Cross-section of product now being offered\*

### ADVENTURE-MYSTERY

**Air Force Series** is still in the planning stage (Desilu)  
**Barbary Coast**, half-hour film considered by ABC  
**Blue Angels**, half-hour film (Sam Gallu), naval air team, considered by NBC  
**Bold Venture**, half-hour film (Ziv) starring Dane Clark, considered by ABC  
**Collector's Item**, half-hour film (Herb Meadow) stars Vincent Price, for CBS  
**Combat Correspondent, U.S.M.C.**, half-hour film (Screen Gems)  
**Dennis O'Keefe** pilot is in the planning stage (Revue)  
**Dial 116**, half-hour film (Screen Gems), story of emergency operators  
**Focus**, half-hour film (Revue) starring Edmond O'Brien  
**Front Office**, half-hour film starring Ralph Bellamy, produced for CBS  
**Grand Jury**, half-hour film (Desilu)  
**Ivanhoe**, produced in England (Screen Gems)  
**Jefferson Drum**, half-hour film (Screen Gems) sold to NBC; on air 25 April  
**Orson Welles**, half-hour film produced by his own company for ABC  
**Public Enemy**, one-hour film (Warner Bros.) produced for ABC  
**Road Block**, half-hour film (Revue) considered by ABC  
**Ruditsky**, half-hour film (Chertok) story of New York detective, for NBC  
**S.A. 7**, half-hour film (Revue) starring Lloyd Nolan  
**77 Sunset Strip**, a half-hour film (Warner Bros.), produced for ABC  
**The Man Nobody Knows**, half-hour film (Desilu) being considered by ABC  
**The Sergeant and The Lady**, half-hour film starring Peggy Castle, for CBS  
**Tokyo Police**, half-hour film made in Japan considered by ABC

### DRAMA ANTHOLOGY

**Closeup**, half-hour film (Revue), weekly biographical sketches  
**Motive**, half-hour film (Ashley-Steiner) with Mike Wallace as host, for ABC  
**Naked City**, half-hour film (Screen Gems) stories about New York City  
**Pursuit**, an hour drama (on order of *Climax*) produced for CBS  
**Rendezvous**, half-hour film (Howard Erskine) considered by CBS

### HORROR

**House of Wax**, half-hour film (Warner Bros.) considered by ABC  
**Tales of Frankenstein**, half-hour film (Screen Gems) considered by ABC

### LIVE

**It's News To Me**, half-hour quiz (Goodson-Todman) stars John Daly, for ABC  
**Make Me Laugh**, half-hour quiz (Pat Weaver) sold to ABC; airs 20 March  
**Off Beat**, hour show starring Milton Berle, produced by his company for NBC  
**Wayne King Show**, a musical being considered by ABC  
**Win A Million**, half-hour quiz under consideration by ABC

### SITUATION COMEDY

**Father of the Bride**, half-hour film (MGM-TV)  
**Guestward Ho!**, half-hour film starring Jeanne Crain for CBS  
**Joan of Arkansas**, half-hour film (Phil Rapp) stars Joan Davis, for NBC  
**Las Vegas Story**, half-hour film (Warner Bros.) gambling comedy, for ABC  
**Myrna Loy Show**, half-hour film (Screen Gems), a family comedy  
**Maggie**, half-hour film starring Margaret O'Brien for NBC  
**Min & Bill**, half-hour film (MGM-TV)  
**Mr. Middleton**, half-hour live show considered by ABC  
**My Love Affair With The State of Maine**, half-hour film considered by CBS  
**My Old Man**, half-hour film (Screen Gems) stars Ed Wynn  
**Personal & Private**, half-hour film starring Mickey Rooney, produced for CBS  
**Papa Said No**, half-hour film (Revue) a father-daughter comedy  
**Donna Reed Show**, half-hour film (Screen Gems) considered by ABC  
**Room for One More**, still in casting stage (Warner Bros.) considered by ABC  
**The Great Montague**, half-hour film (Nat Hiken), Cedric Hardwicke, for CBS  
**You Know Me, Al**, half-hour film (Arthur Lewis) stars Abe Burrows, for NBC  
**You're Only Young Once**, half-hour film (MGM-TV), still in planning stage

### WESTERNS

**Cimarron City**, hour film (Revue) stars George Montgomery, for NBC  
**The Fastest Gun Alive**, produced by MGM-TV and stars Glenn Ford  
**Florida sheriff show**, half-hour film still untitled, produced by Screen Gems  
**The 49'ers**, hour film by Warner Bros. for ABC  
**Northwest Passage**, half-hour film produced by MGM-TV  
**Pony Express**, produced by Frank Rosenberg for NBC  
**Rawhide**, hour film (Charles Marquis Warren) considered by CBS  
**Stagecoach**, hour film (Screen Gems) still in the planning stage  
**The Texan**, half-hour film (Desilu) starring Rory Calhoun  
**U. S. Marshall**, half-hour film (Desilu) starring John Bromfield  
**Yankee Bligh**, half-hour film being produced by Revue

\*List above was compiled in New York and Los Angeles. These shows are in various stages of planning and production; a few are already committed. Since it's early in fall-planning season, this partial list serves only as indication of product that may be available to network clients.

see come up strong next fall is the hour drama and hour variety show."

**Partnership between networks and packagers is today's pattern.** But the networks are going slow on committing themselves to firm contracts with outside film producers. Today, they start offering film shows to agencies in the idea stage. Then they wait for reactions before going ahead with pilot production.

Among film packagers who have network partnership deals and who're expected to be heavily represented on the air next fall are MCA, Warner Brothers, Desilu, Screen Gems, 20th Century, MGM TV, Ziv, to name just a few. But much of the product these producers are now beginning to show around is still in the planning, not the production stage, waiting for nibbles.

"Clients may go into such partnership deals as well for next fall," says McCann-Erickson's George Haight. They're trying to stem rising costs, and one way is through show owner-  
*(Please turn to page 78)*



BC will ride Western trend with such shows *Northwest Passage* (above). Most talked-out comeback is Milton Berle's tentative plan to return in own one-hour show, *Off-beat*





With the comeback now started . . .

## WHERE DOES NETWORK RADIO GO FROM HERE?

Last year's dramatic "re-discovery" of network radio by major advertisers means just one thing to the webs' top level sales execs—that the boom will go on through 1958. Here is why they feel it will and what they are doing now to insure the business increase they predict for this year

**T**he exciting resurgence of network radio during 1957 has given rise in some quarters to the question of "Where does it go from here?" SPONSOR called on sales experts at each network, came back with this unanimous prediction: "Business is going to be still better in 1958." Robert Eastman, president of ABN, for example, estimates that all the webs together had a \$60 million net last year. His prediction: That this will double within the next two or three years.

In no case are any of the network top-level executives sitting back and "hoping" 1958 will top 1957. They personally are out to see that it happens. Sales staffs have been increased. New selling ammunition—and not "soft sell" variety—has been thrown into this all-out push for advertising dollars. Each web, naturally, is emphasizing its own strong points of programing, and each web's program department is strengthening such programing to make them still more effective sales tools. The optimistic outlook for 1958 in network radio is not clouded, either, by the present business "recession." The feeling is that radio may even capitalize on it; when the times demand a long, thrifty look at ad budgets, then radio may be considered "the best buy" since it can offer impact plus "tonnage."

**COMING—Where does spot radio go from here?**



Tom Harrison helps promote a new

"Going into 1958, radio is in a much better position than it has been at a time since 1948," says Tom Harrison, ABN vice president in charge of radio sales. As for ABN's own position, it is the aim of President Robert Eastman to do \$1 million net business per month throughout 1958.

With this goal in sight, what is ABN doing now? How is it selling and what are the results? Since December, 22 new clients have signed and six have renewed. The ABN sales staff has been enlarged over last year. Each salesman, in addition to his regular beat, gives two special presentations a month. These are creative pitches specially tailored to a specific prospect. Right now, the ABN sales staff is hitting hard in summer selling on the grounds that radio is the only medium that does not show an audience decline when hot weather sets in.

Emphasis in the sales campaign, of course, is on ABN "live" network programing—Don McNeill's *Broadcast Club*, Jim Backus, Merv Griffin and Herb "Oscar" Anderson—has recently been bought into by such majors as L&M, Lever, Knox, Hudson Vitamins and Gillette. "Music is the most listenable thing on a national basis," says Harrison, "and our modern adaptation of music broadcasting is bringing in the listeners."

Newscasts are attracting new sponsors, among them General Mills and Chevrolet. All news gets a big push at ABN this year with installation of an automatic system enabling affiliates to use net service in local time.



## CBS



**Hausman** uses MR study as sales tool

At CBS Radio we're projecting a gain in 1958 over last year," says Louis Hausman, vice president in charge of advertising and promotion. To back up his prediction, Hausman points to steady renewals along with such new major clients who have joined the network this year as: Barasol, Mennen, Miles Labs, A. E. Staley (Sta-Flo and Sta-Puf), C. H. Masland & Sons (rugs and carpets). Another trend is a swing to full sponsorships; some examples; Aero Mayflower and Home Insurance.

The current softness in the national economy should have no adverse effect on net radio. "As times get tougher," Hausman told SPONSOR, "neither through economics of the country or through more products competing for the consumer's dollar, we believe more advertisers will be compelled to do hard-sell—the difference between touching someone lightly and grabbing him. At such a time, 'impulse' items can become 'deliberative' items. If advertisers want to try to meet this only with circulation," Hausman continued, "they can use many media including outdoor and matchbooks. But if they want to add impact at a low cost-per-1,000, radio is the thing."

The largest sales staff CBS Radio ever had is out making presentations for new business based on the results of the recent study on qualitative differences between stations by Motivation Analysis, Inc. This is the sixtieth study which showed that radio listeners do distinguish between stations, listen more attentively to and believe some more than others.

## MBS



**Paul Roberts** (right) takes over at MBS

Paul Roberts, the new president of Mutual, looks forward to a \$14 million net business in 1958. This estimate is based on the selling of all available option time, and MBS is out to do just that. With more salesmen on the payroll than ever before (including nine account execs), this net is set to sell what it considers radio is best at—immediacy.

In line with this concept, news has been upgraded through "Operation Newsbeat." The news director at any of its 450 affiliate stations may call New York collect with any story he considers worthwhile. If "hot," it is picked up at once and cut into programming.

Carrying its immediacy concept still farther, MBS has begun to test an "auto network" for traffic information. If it is successful, it will be a strong sales tool in 1958. The test, started 27 January, consists of 31 MBS affiliates in the East, each of which concludes its traffic bulletins with a suggestion that the motorist passing through turn to the dial position of the next cooperating MBS outlet for traffic conditions ahead. It may be extended to include all MBS stations.

Affiliates play a major role in MBS strategy this year. "Swap" programming, designed to get good clearances, gives affiliates the chance to sell locally in some network programs.

MBS reports renewals are steady, some former tv money is starting to come in. Some of the new major clients are: Lever, Colgate, Bristol-Myers, Quaker State Oil, L&M, Ex-Lax, Jell-O, Chrysler, and Whitehall.

## NBC



**Geo. Graham:** Award from AM's Fred Adams

"Right now on our books we have more firm orders for the first half of this year than we wrote in the entire first six months of 1957," George Graham, NBC director of radio network sales planning, told SPONSOR. He estimates that business volume in 1958 should exceed 1957 by \$4 or \$5 million.

Where many of last year's campaigns were for short-terms, clients are now buying on NBC for longer duration. This trend, Graham feels, is indicative of net radio results. This feeling has been borne out by events. American Motors has just given *Monitor* an unsolicited award (see picture), crediting it with major part in lifting Rambler sales 81% in 1957. NBC Radio also has seen the major radio clients of the pre-1948 years (Lucky Strike, General Mills, General Motors, P&G, Lever, and the most recent—Chrysler) return to the web.

Midas Mufflers (agency: Bozell & Jacobs), a Chicago manufacturer of auto mufflers, came on *Monitor* last year with one one-minute spot; now spends about \$1.2 million on NBC.

What are the sales tools of NBC? "Not promotion in the sense that most think of promotion," says Graham. "We try to be realistic and promote for our advertising clients."

Service to clients includes setting up and producing closed-circuit sales meetings where a national advertiser's local dealers and salesmen can meet in up to 190 cities covered by the web and hear from execs in the main office. General Mills, for example, is having just such a meeting on 7 March to be fed to 80 cities. ▀



# WILL THE COURTS KILL TV PARODY?

The Supreme Court will decide soon how much freedom the Bennys, Caesars and Skeltons have in poking fun at copyrighted material. Here's a brief description (in laymen's language) of the implications in the case

**T**he future of the Art of Burlesque on tv (non-Minsky variety) rests this week in the hands of the highest court in the land.

At issue: how much freedom does a performer have in satirizing copyrighted material without permission? Will restrictions on satire kill its use in television?

The case: The Supreme Court is considering Loews' suit against Jack Benny, CBS and American Tobacco for Benny's satire on MGM's "Gaslight."

The background: In 1953, a year after Benny and Barbara Stanwyck did a live tv satire on the movie, CBS made a film along similar lines. Loews brought action to restrain showing of the film (it was never shown). In

CBS-made film with Jack Benny satirizing MGM's movie "Gaslight" (below) led to suit



1955, Federal District Judge James Carter in Los Angeles held that the film was a copyright infringement on the ground there was a *substantial* taking of material from the original movie. The Circuit Court of Appeals later upheld the district court decision. Late last month a 105-minute hearing (supplementing written briefs) was held before the Supreme Court.

Significance: This is what lawyers call a case of "first impression." The Supreme Court has never considered a case of this kind before so that Olympian statements on the free use of copyrighted material for purposes of parody may be forthcoming. (Satire on material in the public domain or where the copyright owner has given permission is not at issue here.)

There was nothing in the district court's decision calculated to knock a knowing copyright lawyer out of his chair. However, the lack of previous court decisions on this particular subject made Judge Carter's statements seem (to certain lawyers, at least) restrictive. The fact that later in 1955 the same judge upheld Sid Caesar in a case involving the burlesque of "From Here to Eternity" made the outlook for burlesque a little more promising but also a little more complicated from a legal point of view.

Furthermore, in the eyes of one expert—Samuel Spring, New York attorney and author of "Risks and Rights in Television and Publication"—the circuit court's words seemed to cast a cloud over any kind of burlesque of

copyrighted dramatic material.

There seems little doubt that since Judge Carter's original decision, the networks have treated burlesque with kid gloves. It is hard to say whether there has actually been less burlesque on tv since the decision, a belief uttered by Benny's lawyer before the Supreme Court. It has been pointed out that the hiatus of Caesar, a fertile source of satire, may be the reason for this feeling.

While copyright law is fairly complicated, the decision in the Benny case appears to revolve around one key word: *substantial*. Judge Carter said, in essence, that the fair use of copyrighted works does not permit the wholesale taking of material from the original and, that, said Carter, is what Benny did. The fact that Benny performed a satire does not change the rule that the test of copyright infringement is whether the taking was *substantial*. Carter denied this decision would discourage burlesque. He contended there is plenty of opportunity for satire in the public domain and in satire which makes fun of type of dramatic material or uses a specific work as a starting point to "take on the blue."

In the Caesar decision, Judge Carter said: "The doctrine of fair use permits burlesque to go somewhat farther so long as the taking is not substantial. This seems to indicate that the word *substantial* is flexible and some lawyers feel that Judge Carter ended up by contradicting himself.

Whatever Judge Carter meant, the eyes of a number of people in the business are directed at Washington to see if the Supreme Court will clear up the right to burlesque, if not once and for all, at least for the time being. There is hope that in the current liberal civil rights atmosphere, the court will take a generous attitude toward satire—considered by many the highest form of criticism.

So far as advertising itself is concerned, fair use (including burlesque of copyrighted material) is more restrictive than in the case of dramatic material. Advertisers usually take their chances with copyrighted material. They either get permission (and pay) or use the public domain or steer clear. However, in the legal world, a liberalizing of one part of the law can stir ripples that affect other parts. In this case, it's up to those nine men. ▀



**Tv 1954: \$300 per week .... Now: \$115,000 per week**



**After 21 years  
of failure ...**

## **LESTOIL'S FOUR FABULOUS TV YEARS**

Marketing maverick Lestoil buys every tv station in a market, advertises long before distribution starts, makes station executives come with the rep to its plant for contract closing. Sales? Up 35,000% since tv

HOLYOKE, MASS.

by Hal Medén

**T**v has given meteoric success to many consumer products—but in some instances these rocket take-offs obscure painstaking years of effort and dogged determination.

Perfect case in point: Lestoil, reportedly the nation's fastest-growing all-purpose liquid detergent and commonly thought to have enjoyed an overnight triumph.

But it was a night 25 years long—a quarter-century of cold shoulders

for Jacob L. Barowsky, 66-year-old founder and president of Adell Chemical Co., maker of Lestoil.

That was the picture uncovered by SPONSOR when it went to Adell Chemical's brand-new Holyoke, Mass., plant recently (a flight, incidentally, that's been made by scores of tv station executives because of a unique Lestoil buying mandate—a station man must accompany the rep each time a station is bought by Adell Chemical Co.).

It has only been in the last four years—heavy tv years—that Barowsky has found the way to jet-propel Lestoil. Today:

- Over 4,000,000 bottles of Lestoil are rolling off Adell's production lines each week.

- Sales are 350 times what they were at the end of 1953.

- In most of its advertised markets, Lestoil is first among the all-purpose liquid detergent brands.





*Will Lestoil hand cream be Adell's next product to get the big spot tv push? It could easily be slotted into Lestoil's present station schedule*

What turned the tide? Spot tv used in a highly unorthodox manner — a manner bred of necessity, actually.

It's well known to the advertising fraternity that Lestoil crashes a market area with saturation tv two to four months before the product is found on store shelves.

What isn't common knowledge is the reason behind this risky marketing maneuver. "It's simple," says soft-spoken, white-haired Barowsky. "We couldn't get distributors to handle Lestoil—even when they knew of our tv plans. So we had to create a consumer demand in the stores that they couldn't ignore." Here's how it works:

A saturation schedule on all tv stations in an area creates consumer desire for the product—a desire transmitted to the storekeepers by customer demands. The store men hit the distributors and, in no time, Adell gets

frantic telephone calls ordering rush shipments of Lestoil.

Then Lestoil's 25-man selling force blitzes the area—usually sewing up about 90% distribution in a few days.

And this, despite competition from such similar products as Lever Bros.' Wisk, Fels-Naphtha's new Fels Liquid, Barcolene, marketed by Barcolene Co., White Wave, put out by the Dumas Milner Corp., and P&G's new Biz. Another P&G product, Spic and Span powder, also competes with Lestoil. For years housewives have used it for many of the cleaning chores that Lestoil is designed to handle.

Why does Lestoil continue today with its unique tv approach to a market, despite its growing reputation as a hot store item? President Barowsky told SPONSOR, "I feel Lestoil may not be as well-known in new markets as we would like to believe."

He reasons, "We're still a new product to the stores every time we step into a new market. Rather than waste the sales forces' time to go in and sell our past achievements—just to save some advertising dollars—we continue with the approach that has proved so successful."

With tv turning in these results, Lestoil's expenditure in the medium has soared from \$300 a week in January 1954 to an estimated \$6 million for 1958. Lestoil today is buying time on 110 stations telecasting 2,362 spots per week.

**Dates way back:** Lestoil's trade name was registered by Barowsky in 1936, and again in 1956, but the product was born in 1933 as probably the first of the liquid, all-purpose household detergents.

Adell Chemical's tenacious president first became interested in cleaning agents in 1927. At that time, after a background in paper jobbing, metal goods, manufacturing and real estate, he joined his brothers in operating the General Cleaners and Dyers in Holyoke.

In this business he decided there was a need for an agent that, with a single washing, would remove both water-soluble and non-water soluble soil. The first batch was mixed by Barowsky and chemist John Tulenko in a baby's bathtub. Initially, the product was sold to laundries and

## HOLYOKE, MASS. VS. MADISON AVENUE



Lestoil ad planners say their commercials are easy to understand, unencumbered by frills and sell Lestoil because they tell the product story (left), simply and directly. They say Madison Avenue soap and detergent commercials have too many furbelows that distract from the product. On the other side of the fence, Cheer's Martha Wright commercial (above), combines music, dance, a star's personality to sell entertaining





**More tv** is the decision being made by Lestoil executives (l. to r.), Aaron Kingsberg, president of Jackson Associates, house agency; Mrs. Eleanor Miller, account executive; I. L. "Ike" Eskenasy, vice president of Adell Chemical Co.; and Jacob L. Barowsky, company founder and president. Lestoil hit it big by paying little heed to orthodox advertising and marketing tactics. Example: It saturates with spot tv *before* securing market distribution. Press-time development: The Federal Trade Commission accused Adell of failing to reveal in labeling and advertising that Lestoil is "dangerously flammable." Barowsky says the FTC "conclusion... is erroneous" (see page 88)

Industrial plants with good success. Industry was Lestoil's bread and butter for several years, particularly paper and textile mills. It met wide acceptance in these plants because it removed wax, grease, oil, tar, pitch, graphite, adhesives and other impurities from raw stock.

But Barowsky wanted to sell the homemaker, too.

**Lestoil's flops:** The first big retail push started for Lestoil in 1940 in the Holyoke-Springfield area. By 1946, advertising—mostly newspaper and radio—covered all of New England. But it didn't sell much Lestoil, and Adell Chemical pulled in its marketing horns. It ended up with distribution only in western Massachusetts and Connecticut—areas that are close to the plant.

Eight years of advertising trial and error, all eventually adding up to error, started in early 1946. I. L. "Ike" Eskenasy, vice president of Adell, says, "Each 13 weeks brought on another type of campaign—but unfortunately these 13-week campaigns were interspersed with lulls in our advertising program because the budget didn't permit continuous promotion."

During this period Lestoil tried: newspaper ads, sometimes many small ones in a single issue, sometimes full pages; radio announcements; radio newscasts; give-away promotions; demonstrations; couponing; house-to-house sampling, and two or three tv I.D.'s per week.

Sales results: A rising curve after each promotion, then drop-off.

Concurrent with these advertising

disappointments was the Adell search for an agency—also disappointing. "They simply wouldn't have us," Adell's president states.

"After all, I can't blame them too much—we didn't have a lot of money to spend," he quietly told SPONSOR.

Barowsky's solution to the agency problem: a house agency, Jackson Associates. It was first headed by Eskenasy and today is under Barowsky's son-in-law, Aaron L. Kingsberg, Jackson president and Adell Chemical Co. comptroller.

The company states the agency is financially independent of Adell. It is reportedly run on the standard 15% commission system and Jackson Associates commissions do not find their way into the client's treasury, agency

(Please turn to page 86)



# HOW TO FIGHT FEE TV

**Stations can do it by televising  
programs designed to alert the nation's  
viewers to the dangers of fee tv. And many  
tv outlets are now airing everything  
from debates to dramatic presentations.  
Here's reprint of one such half-hour show**

*"A nominal fee . . . \$30 plus \$12.50 installation . . . insert a little card in the slot provided . . . and you are billed at the end of the month." So says Payola Tv's pitchman, right, to a couple during "Now It Can be Told"*

**T**his week more Americans than ever before were aware of what's at stake in the fee vs. free tv controversy. Reason: Stations across the nation are programming special features designed to educate the public.

At the same time, many stations are measuring audience opinion—finding fee tv faces stiff opposition from viewers.

These were some recent station developments in what already amounted to the biggest editorial effort yet staged by the country's tv outlets:

- WJBK-TV, Detroit, followed a question-and-answer program with a request for votes by mail. Result: 3,062 against, 31 for fee tv.

- KOTV, Oklahoma City, after a brief editorial, drew 2,900 postcards—all opposing fee tv. About 200 of the votes came from Bartlesville, site of the wired fee tv test.

- 97,699 letters, wire and petitions swamped U.S. Congressmen and Senators after a half-hour dramatic anti-fee tv telecast by WBTB and WSOC-TV, Charlotte, N. C. Count was determined by a poll of the legislators conducted by Charles Crutchfield, v.p. and general manager of Jefferson Standard Broadcasting Co. SPONSOR reprints the show script, starting at right, for other stations seeking guidance on how to combat fee tv. The show was written and produced by the WBTB staff.







**Charles Crutchfield** (left) vice president and general manager of Jefferson Standard Broadcasting Co., and Larry Walker, president of WSOC-TV, Charlotte, N. C., discuss what fee tv would mean to the average viewer. Scene took place during WSOC-TV and WBTV simultaneous telecasts of the program reprinted here

## "NOW IT CAN BE TOLLED"

*An entertaining and informative programing tool for stations seeking a ready-made anti fee tv presentation. The script is timed for a half-hour. Video instructions are set above the dialogue because of space limitations.*

**Video:** MCU Anncr., sets in BG being dis-assembled. lights killed.

**Anncr.** The program you have just seen is the last network tv program you will ever see. Tonight, all the major television networks suspend operations. And this is the last local television program you will see. . . . The date is January 27th, 1963 . . . five years after the birth of pay television. (Et music theme full) (Et under)

**Video:** Card: Jan. 27, 1963 slow dissolve to slide: *Now it Can be Tolloed.*

This is a fantasy . . . a dramatization of the day, five years from now, when free television, as we know it today will be no more. (Et out)

**Video:** Fade out. Fade in. Dolly out from tv monitor in LR set to reveal family. . . . Father finishing evening paper, kid sulking on corner of sofa, mother enters and sits.

(Knock on door) **Father:** (Walking to door) We having company tonight?

**Mother:** Not that I know of. (She rises and smooths dress) Probably just someone dropping in. You run along to bed Jimmy.

**Video:** Follow man to door he opens same, revealing salesman type with satchel.

**Father:** (As he opens door) Oh! How do you do?

**Salesman:** Good evening. Are you Mr. John Q. Public?

**Father:** That's right. Won't you come in.

**Video:** Man ushers salesman into room.

**Salesman:** Thank you, I'm Harry Hawker, representing the Payola Tv Corp. I don't know if you realize it Mr. Public, but you're the only man on your block not subscribing to our service.

**Father:** Oh?

**Salesman:** Yeah . . . and not only that Mr. P. but you're depriving your family of hours of happiness at a very low cost. Do ya' mind if I sit down?

**Father:** No, but, . . .

**Salesman:** Ya' see Mr. P., with our new plan, you can spend

each evening right here in your living room, being royally entertained for . . . say three hours each evening . . . six days a week. Sound interesting?

**Father:** Well . . .

**Video:** Follow Hawker to monitor.

**Salesman:** Good! I'll continue. Payola Tv Corporation is in business to serve you (Walks to tv set) thru this otherwise obsolete piece of your living room furniture. (Blows dust off) You don't have to buy a lot of expensive equipment, just one small item (as he turn on set with scrambled pix) which will clean up this scrambled mess. (Takes gadget from satchel) Here it is . . . Payola Tv's patented "scramble-straightener."

**Video:** Father walks over.

**Father:** Now just a minute. If I understand you correctly, you want to sell me this gadget, that will enable me to see tv as I did a few years ago for nothing. How much will this . . . thing . . . cost me.

**Salesman:** A nominal fee . . . only \$30, plus an installation charge of only \$12.50.

**Father:** Then all I have to do is turn on the set?

**Salesman:** Yes. . . . Then, just insert this little card in the slot provided and a whole new world opens up before your very eyes. You are billed at the end of the month for only the programs you see.

**Father:** You mean I pay forty-two-fifty for this gadget plus a fee for each show I see?

**Salesman:** Right! Could anything be simpler?

You're darn right. Old fashioned free tv was a whale of a lot simpler. What can you offer to beat it?

**Salesman:** (Smugly) I'm glad you asked that question Mr. P. . . (Taking papers from satchel) have a seat. (Father sits) First of all, Payola will bring into your living room a super colossal line-up of outstanding movies.

**Mother:** What's so new about movies . . . free television ran two or three a day.

**Salesman:** But ours are far better than any they offered. Payola specializes in the "older good movies." None of those ancient things with unheard of stars . . . but super extravaganzas like . . . "The swamp woman." A Howard Barrelbottom production. And Mr. Barrelbottom is turning

(Script continued next page)



## ***"Now it Can be Tolloed" mixes***

### ***fact and humor to rap fee tv setup***

out a new masterpiece every three days.

*Mother:* (To husband) I don't think we'd better join, I . . .

*Salesman:* And that ain't all. . . . In order to bring you a wide variety of entertainment, Payola goes to great expense to bring you the top Broadway shows of each season . . . plus, get this Mr. P. . . . the top sports attractions from all over the country . . . boxing, football, the bowl games, baseball, even the World Series. Also there will be an occasional culture offering, such as the opera. And to wrap up the package you can even see some of the old television shows.

*Father:* I'll tell you Mr. Hawker, I don't think we would be interested in your offer. I can't see why I should . . .

*Salesman:* Now let's not act hastily Mr. P. I'd like for you to get a small sample before you make any decision. (Starts attaching gadget) I can hook you up in just a second, and I guarantee you can't turn us down after you see it.

**Video:** Dolly in to set. Out to news set.

*Bean:* . . . Elsewhere in the news tonight, a baby sitter with champagne tastes in entertainment has wrecked the beer budget of John T. Jones, 22 Hardrock Lane.

**Video:** Pix baby sitter.

Vernon Viewmore was engaged by Mr. Jones to care for his four children while Mrs. Jones was in the hospital. Vernon, during the two evenings he worked ran up a bill of \$712 with the Payola Tv Corporation.

**Video:** MCU Bean.

Attorney Arthur Lidflip, on assignment of the Legal Aid Society sought a court order restraining Payola from exercising an attachment of Jones' salary as a filling station attendant. The court took the plea under advisement.

On the labor front tonight, a nationwide steel strike was threatened today as labor leaders stood pat on their demands for a special pay-tv fringe benefit of \$242 a year.

So that members can afford pay television.

**Video:** Film clip voting.

Less than 5 percent of the qualified voters went to the polls today to vote on a bond issue which proponents say holds the key to the future development of the area. In 1957 a similar proposal for bonds in the amount of 70 million dollars also was sponsored by the county growth committee. The committee's 1957 proposals were given wide publicity by the cities free television stations, with speakers appearing regularly to outline projects and illustrate them with models and drawings. In 1957 a record turnout of voters approved the project by an overwhelming majority.

**Video:** MCU Bean.

Proponents of today's defeated bond issue claim the failure will penalize the growth of the area.

Red faced investigation officers of the sales tax department admitted today that they raided a childrens birthday party on an anonymous tip that a view-easy was being operated at 810 West Moppet Ave. A department spokesman denied reports that the tip had come from pay-tv operators anxious to smash the growing ring of neighborhood view-easies or tv-easies where scores of people gather at one home to see pay-tv shows. The sales tax agents contend admissions are being charged without the payment of tax. Officer M. T. Strictly, known to the underworld view-easy gang as "Mighty" Strictly was in charge of the raid.

That's the news. . . . Leave the card in your "scramble straightener" you might miss something really big. And don't forget the 11 o'clock news, your best tv buy. . . Only fifteen cents for a complete comprehensive five minute news summary. . . . Goodnight.

**Video:** Dolly out. Cut to CU Fletch.

*Fletch:* Don't touch that card. . . . I'm gonna tell ya' how ya' can get more tv in your home on easy terms. Maybe you saw our ad in the morning paper (Hold up paper) see now . . . pay later. (Paper down) Yessir, now budget

(Please turn to page 60)

*Fighter tells viewers he has obtained a sponsor, so his fight will cost only \$1.00 on tv—and commercials will be run only between rounds, he vows*



*Muchos Pesos, "pay viewer of the year" is honored during "Now it Can be Tolloed" because he spent \$5,721.23 in a year to watch tv. Gil Stamper, WBTV, introduces Pesos*



# TV SET SALES HOLD UP WELL

Retail television set sales for 1957 hit the 6.6 million mark, slight dip from 1956. Healthy replacement market indicated.

Saturation level hits 84%, up 3.2 million from last year

**T**elevision set growth is continuing at a healthy pace.

According to latest figures obtained from the Electronic Industries Assn. (see chart below), tv set sales for 1957 reached 6.6 million—down only 250,000 from 1956.

The December figure followed the annual pattern, with a slight dip from the previous year. However a look at the year's monthly breakdown figures show that sales were heaviest during Christmas this year as in the past.

Latest Nielsen figures on saturation show a projected 42.5 million tv homes for 1 March 1958—about a three million increase from the same date in 1957. From 1953 to 1957 there had been a yearly increase of four million tv homes. But as saturation nears the 100% set mark, a leveling-off is inevitable. Actually 84% of U. S. homes now have tv. This compares with 79% on 1 March 1957. Considering the high level reached last year, it's felt 1958 shows a fairly husky increase.

In March 1956 saturation was at 72%, 1955, 65%; 1954, 58%.

Even though retail tv set sales show a slight decline, 1957 was the fourth biggest year in sales. The peak was reached in 1955 with 7.4 million sets sold. (In 1954 7.3 million were sold.)

Nielsen figures show that roughly three million of the 6.6 million tv sets sold in 1957 went into new tv homes. The rest, it can be assumed, were replacement sets. This replacement figure is higher than last year's.

## 1. THIS MONTH IN TELEVISION

### Network Sales Status Week Ending 15 February

#### Daytime

##### SPONSORED HOURS

| %    |      |      |
|------|------|------|
| Live |      |      |
| 12.9 | ABC† | 7.75 |
| 92.2 | CBS† | 33   |
| 85.9 | NBC  | 23   |

† Excluding participation shows.

#### Nighttime

##### SPONSORED HOURS

| %    |      |      |
|------|------|------|
| Live |      |      |
| 31.0 | ABC† | 18.5 |
| 42.9 | CBS  | 26   |
| 57.6 | NBC  | 26   |

### Tv Dimensions Today

#### Tv homes index

|             | 1958 | 1957 |
|-------------|------|------|
| U. S. homes | 50.6 | 49.5 |
| Tv homes    | 42.5 | 39.3 |

Source: A. C. Nielsen estimate, 1 March each year, homes figures in millions

#### Tv set sales index

| Dec. 1957 | Dec. 1956 | 12 months 1957 | 12 months 1956 |
|-----------|-----------|----------------|----------------|
| 923,339   | 957,193   | 6,560,220      | 6,804,783      |

Source: Electronic Industries Assn. (formerly RETMA)



## 2. ALPHABETICAL PROGRAM INDEX

### Sponsored Nighttime Network Programs 6-11 p.m.

| PROGRAM                         | COST             | SPONSORS AND AGENCIES   | PROGRAM                        | COST              | SPONSORS AND AGENCIES  |
|---------------------------------|------------------|---|--------------------------------|-------------------|--|
| Adventures at Scott Island: A-F | 38,000           | R. J. Reynolds, Esty  | Doug Edwards News: N-L&F       | 9,500††           | Whitehall, Bates; American Compton   |
| Adventures of McGraw: MyA-F     | 33,000           | P&G, Benton & Bowles  | End of The Rainbow: D-L        | 30,000            | Pharmaceuticals, Parkson   |
| Alcoa-Goodyear Theater: Dr-F    | 38,000           | Alcoa, FSR; alt Goodyear, Y&R   | Father Knows Best: Sc-F        | 38,000            | Scott Paper, JWT; Lever Bros   |
| *Steve Allen Show: V-L          | 108,000          | S. C. Johnson, Needham, Louis & Brorby; U. S. Time, Peck; Greyhound, Grey   | *Eddie Fisher: V-L             | 115,000 (alt wks) | L&M, Mc-E  |
| Eve Arden: Sc-F                 | 36,500           | Lever, JWT; alt Shulton, Wesley   | Tennessee Ernie Ford Show: V-L | 38,000            | Ford, JWT  |
| Armstrong Circle Theatre: Dr-L  | 43,000 (alt wks) | Armstrong Cork, BBDO  | G.E. Theatre: Dr-F             | 47,000            | Gen Elect, BBDO  |
| Bachelor Father: Sc-F           | 38,500 (alt wks) | Amer Tobacco, BBDO  | *George Gobel: V-L             | 115,000 (alt wks) | RCA & Whirlpool, K&E   |
| Jack Benny: C-F                 | 65,000 (alt wks) | Amer Tobacco, BBDO  | Godfrey's Scouts: V-L          | 32,000            | Lipton, Y&R; Toni, North   |
| Polly Bergen: Mu V-L            | 47,000           | Max Factor, DDB   | Gunsmoke: W-F                  | 38,000            | L&M, DFS; Sperry Rand (1 w Y&R)  |
| *Big Record: Mu-L               | 50,000 (½ hr.)   | Oldsmobile, Brother; Pillsbury, Burnett; alt Armour, FC&B; Kellogg, Burnett   | Have Gun, Will Travel: W-F     | 36,000            | Whitehall, Bates; alt Lever, J   |
| Bold Journey: A-F               | 8,500            | Ralston Purina, GBB   | Hitchcock Presents: My-F       | 36,000            | Bristol-Myers, Y&R   |
| Pat Boone: V-L                  | 45,000           | Chevrolet, Campbell-Ewald   | Robin Hood: A-F                | 29,000            | Johnson & Johnson, Y&R; V&R BBDO   |
| Jim Bowie: W-F                  | 32,000           | Amer Chicle, DFS  | I Love Lucy: Sc-F              | 35,300            | Gold Seal, Campbell-Mithun week open   |
| Broken Arrow: W-F               | 31,000           | Miles, Wade; Ralston Purina, Gardner  | I've Got a Secret: Q-L         | 24,000            | R. J. Reynolds, Esty   |
| Burns & Allen: Sc-F             | 40,000           | Carnation, EW, R&R; Gen Mills, BBDO   | *Kraft Tv Theatre: Dr-L        | 53,000            | Kraft, JWT   |
| Caesar Invites You: CV-L        | 40,000           | Helena Rubenstein, Ogilvy, B & M  | Lassie: A-F                    | 34,000            | Campbell Soup, BBDO  |
| The Californians: W-F           | 37,500           | Singer Sewing, Y&R; Lipton, Y&R   | Leave It To Beaver: Sc-F       | 36,000            | Remington Rand, Compton; open  |
| Cavalcade of Sports: Sp-L       | 45,000           | Gillette, Maxon   | *Life of Riley: Sc-F           | 30,500            | Lever Bros, BBDO; alt wk open  |
| Cheyenne: W-F                   | 78,000           | Gen Elect, Y&R, BBDO & Grey   | Line-up: My-F                  | 34,000            | P&G, Y&R; Brown & Williams Bates   |
| Circus Boy: A-F                 | 34,000           | Mars, Knox Reeves; alt Kellogg, Burnett   | Love That Jill: Sc-F           | 37,000            | Max Factor, Anderson-McCon   |
| *Rosemary Clooney: V-L          | 42,000           | Lever Bros, JWT   | M Squad: My-F                  | 28,000            | Amer Tobacco, SSC&B; alt H. Spector  |
| Climax: Dr-L                    | 59,000           | Chrysler, Mc-E  | Gisele MacKenzie: V-L          | 46,000            | Schick, Warwick & Legler; alt JWT  |
| Club Oasis: V-L                 | 58,000           | L&M, Mc-E   | Perry Mason: My-F              | 40,000 (½ hr.)    | Purex, Weiss; alt Libby-Owens  |
| Colt .45: W-F                   | 37,000           | Campbell, BBDO; Mennen, Mc-E  | Maverick: W-F                  | 35,000 (½ hr.)    | FG&R; alt Bristol-Myers, Kaiser Companies, Y&R   |
| *Perry Como: V-L                | 140,000          | Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul | Millionaire: Dr-F              | 34,000            | Colgate, Bates   |
| Country Music Jubilee: Mu-L     | 8,000            | Williamson, Dickie; ½ hr. open  | Mr. Adams & Eve: Sc-F          | 41,000            | R. J. Reynolds, Esty   |
| Court of Last Resort: Dr-F      | 28,000           | Lorillard, L&N  | Patrice Munsel: MuV-L          | 55,000            | Buick, Kudner; Frigidaire, Kuz   |
| Bob Cummings Show: Sc-F         | 36,000           | R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E   | Name that Tune: Q-L            | 23,000            | Kellogg, Burnett; Whitehall, W   |
| John Daly News: N-L&F           | 6,000††          | Bristol-Myers, Y&R; 3 days open   | Navy Log: Dr-F                 | 38,500            | U. S. Rubber; F. D. Richards   |
| December Bride: Sc-F            | 29,500           | Gen Foods, B&B  | Original Amateur Hour: V-L     | 23,000            | H. Bishop, Spector   |
| Destiny: Dr-F                   | 13,000           | Gen Foods, B&B; Ford, JWT   | People Are Funny: M-F          | 24,000            | R. J. Reynolds, Esty; Toni, N  |
| Richard Diamond: A-F            | 35,000           | Lorillard, L&N  | People's Choice: Sc-F          | 34,000            | Borden, Y&R; Amer Home d   |
| Dick And The Duchess: Sc-F      | 33,500           | Mogen David, Weiss; H. Curtis, G. Best  | Person To Person: I-L          | 34,000            | Amer Oil, J. Katz; Hamm Ca Mithun, alt Time-Life, Y                                      |
| Disneyland: M-F                 | 75,000           | Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank                                   | Playhouse 90: Dr-L&F           | 39,000 ½ hr.      | Amer Gas, L&N; Bristol-Myer BBDO Philip Morris, Burnett; K be Clark, FC&B; Allstate, Bur |
| Dragnet: My-F                   | 35,000           | L&M, DFS; General Foods, B&B  | *Price Is Right: Q-L           | 21,500            | Speidel, K&E; alt RCA, K&E   |
| Wyatt Earp: W-F                 | 30,000           | Gen Mills, DFS; P&G, Compton  | The Real McCoys: Sc-F          | 35,000            | Sylvania, JWT  |
|                                 |                  |   | Restless Gun: W-F              | 37,500            | Warner-Lambert, SSC&B; alt   |
|                                 |                  |   | Rin Tin Tin: A-F               | 36,000            | Nabisco, K&E   |
|                                 |                  |   | Sally: Sc-F                    | 41,500            | Chemstrand, DD&B; alt Roy T writer, Y&R  |
|                                 |                  |   | Schlitz Playhouse: Dr-F        | 38,000            | Schlitz, JWT   |

\*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

15 February-14 March. Program types are indicated as follows: (A) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western

Listing continues on page 6



*Public places . . .*



*. . . reported by Pulse*



Indeed restaurants, lunch counters, barber shops, beauty parlors, taverns, clubs, hotels attract sizable audiences for radio and TV. The great upsurge in portables and transistor sets—and portables for TV—are enormously expanding the total audience with personalized listening and viewing.





# 3. NIGHTTIME

# COMP A

|       | SUNDAY   |  |   | MONDAY   |   |  | TUESDAY   |  |  |
|-------|--|--|---|--|---|--|---|--|--|
|       | ABC  | CBS  | NBC   | ABC  | CBS   | NBC  | ABC   | CBS  | NBC  |
| 6:00  |  | Beat The Clock<br>sust (L 2/23)                      |   |  |   |  |   |  |  |
| 6:15  |  | The Last Word<br>sust (3/2 S)                        | Meet The Press<br>sust  |  |   |  |   |  |  |
| 6:30  |  |  |   |  |   |  |   |  |  |
| 6:45  |  | 20th Century<br>Prudential<br>(2/23 only; 6-7)       | Outlook<br>sust   |  | D Edwards<br>Brown & Wmson                            | News<br>sust   |   | No net service<br>D Edwards<br>Whitehall                                 | News<br>sust alt Carter  |
| 7:00  |  |  |   | Sports Focus<br>sust   | No net service  |  | Sports Focus<br>sust  | No net service   |  |
| 7:15  | No net service   | Lassie<br>Campbell Soup                              | My Friend Flicka<br>sust                                      | John Daly News<br>Bristol-Myers                                | D Edwards<br>Brown & Wmson<br>(repeat feed)           | News<br>sust<br>(repeat feed)  | John Daly News<br>sust  | D Edwards<br>Whitehall<br>(repeat feed)                                  | News<br>(repeat feed)  |
| 7:30  |  |  |   |  |   |  |   |  |  |
| 7:45  | Maverick<br>Kalser Companies<br>(7:30-8:30)                | Bachelor Father<br>alt<br>Jack Benny<br>Amer Tobacco | Sally<br>Chemstrand alt<br>Royal Typewriter                   | O.S.S.<br>sust.  | Robin Hood<br>Johnson & Jhsn<br>alt Wildroot          | Price Is Right<br>Speldel alt<br>RCA                                 | Cheyenne<br>Gen Electric<br>(alt wks<br>7:30-8:30)                            | Name That Tune<br>Whitehall alt<br>Kellogg                               | Treasure Hunt<br>Hazel Bishop<br>alt Glamorene                                 |
| 8:00  |  |  |   |  |   |  |   |  |  |
| 8:15  | Maverick   | Ed Sullivan<br>(8-9)<br>Mercury<br>alt Kodak         | Steve Allen<br>S. C. Johnson<br>alt Greyhound<br>U.S. Time    | Love That Jill<br>Max Factor                                   | Burns & Allen<br>Carnation alt<br>Gen Mills           | Restless Gun<br>War.-Lambert   | Sugarfoot<br>(alt wks 7:30-8:30)<br>Am Chicle,<br>Luden's,<br>Colgate-Palmol. | Mr. Adams & Eve<br>R. J. Reynolds<br>(2/11 S)                            | George Gobel<br>(alt wks, 8-9)<br>RCA & Whirlpool                              |
| 8:30  |  |  |   |  |   |  |   |  |  |
| 8:45  | Adventures at<br>Scott Island<br>Reynolds                  | Ed Sullivan  | Steve Allen   | Bold Journey<br>Ralston-Purina                                 | Talent Scouts<br>Lipton<br>alt<br>Toml                | Wells Fargo<br>Amer Tobacco<br>alt Bulck                             | Wyatt Earp<br>Gen Mills<br>alt P&G  | Eve Arden<br>Lever alt Shulton<br>Lowell Thomas<br>Delco<br>(2/25) (8-9) | Eddie Fisher<br>(alt wks 8-9) L&M<br>Jerry Lewis<br>Oldsmobile<br>(2/18) (8-9) |
| 9:00  |  |  |   |  |   |  |   |  |  |
| 9:15  | Sid Caesar<br>Invites You<br>Helena Rubinstein             | G. E. Theatre<br>Gen Electric                        | Dinah Shore<br>Chevy Show<br>(9-10)<br>Chevrolet              | Voice of<br>Firestone<br>Firestone                             | Danny Thomas<br>Gen Foods                             | Twenty-One<br>Pharmaceuticals  | Broken Arrow<br>Ralston-Purina<br>alt Miles                                   | To Tell The<br>Truth<br>Pharmaceuticals                                  | Adventures<br>of McGraw<br>P&G   |
| 9:30  |  |  |   |  |   |  |   |  |  |
| 9:45  | You Asked for It<br>Sippy Peanut<br>Butter                 | Hitchcock<br>Theatre<br>Bristol-Myers                | Bob Hope Show<br>Johnson Motors<br>(alt open)<br>(3/2) (9-10) | Welk Top Tunes<br>New Talent<br>Dodge-Plymouth<br>(9:30-10:30) | December Bride<br>Gen Foods                           | Alcoa-Goodyear<br>Theater<br>A Turn of Fate<br>Alcoa alt<br>Goodyear | Telephone Time<br>Bell  | Red Skelton<br>Pet Milk<br>alt S. C. Johnson                             | Bob Cummings<br>Reynolds<br>alt Chese-Ponds                                    |
| 10:00 |  |  |   |  |   |  |   |  |  |
| 10:15 | Scotland Yard<br>Gen Foods alt<br>Bristol-Myers,<br>partic | \$64,000<br>Challenge<br>Revlon alt<br>P. Lorillard  | Loretta Young<br>Show<br>P&G                                  | Welk Top Tunes   | Studio One<br>In Hollywood<br>Westinghouse<br>(10-11) | Suspicion<br>(10-11)<br>Ford<br>Phillip Morris                       | West Point<br>Bristol-Myers<br>alt<br>Phillips-Van<br>Heusen                  | \$64,000<br>Question<br>Revlon   | The Californians<br>Singer alt<br>Lipton                                       |
| 10:30 |  |  |   |  |   |  |   |  |  |
| 10:45 | No net service   | What's My Line<br>Fla. Citrus<br>alt H Curtis        | No net service  | No net service   | Studio One<br>In Hollywood                            | Suspicion  | No net service  | No net service   | No net service   |

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## Index continued ... Sponsored Nighttime Network Programs 6-11 p.m

| PROGRAM                            | COST                | SPONSORS AND AGENCIES   | PROGRAM                    | COST              | SPONSORS AND AGENCIES                     |
|------------------------------------|---------------------|---|----------------------------|-------------------|---|
| *Dinah Shore Chevy Show:<br>Mu-V-L | 150,000             | Chevrolet, Camp-Ewald   | Tales of Wells Fargo: W-F  | 36,000            | Amer Tobacco, SSC&B;<br>Kudner            |
| Phil Silvers Show: Sc-F            | 42,000              | P&G, Burnett; R. J. Reynolds, Esty                                | Telephone Time: Dr-F       | 31,000            | Bell, Ayer                                |
| Sgt. Preston: A-F                  | 32,000              | Quaker Oats, WBT  | The Thin Man: My-F         | 36,000            | Colgate-Palmolive, Bates                  |
| Scotland Yard: My-F                | 8,600               | General Foods, Y&R; Bristol-Myers,<br>Y&R                         | This Is Your Life: D-L     | 52,000            | P&G, B&B                                  |
| Frank Sinatra: V-F                 | 67,500              | Chesterfield, Mc-E  | Danny Thomas: Sc-F         | 47,500            | Gen Foods, B&B                            |
| \$64,000 Challenge: Q-L            | 35,000              | P. Lorillard, Y&R; Revlon, BBDO                                   | *Tic Tac Dough: Q-L        | 23,500            | Warner-Lambert, Lennen<br>RCA, K&E        |
| \$64,000 Question: Q-L             | 39,000              | Revlon, BBDO  | To Tell The Truth: Q-L     | 22,000            | Pharmaceuticals, Parkson                  |
| *Red Skelton: CV-L&F               | 52,000              | Pet Milk, Gardner; alt S. C. Johnson,<br>FCB                      | Tombstone Territory: W-F   | 42,500            | Bristol-Myers, Y&R                        |
| Gale Storm Show: Sc-F              | 39,500              | Nestle, B. Houston; Helene Curtis,<br>E. H. Weiss                 | Trackdown: A-F             | 33,500            | Amer Tobacco, BBDO;<br>Mobil Oil, Compton |
| Studio One In Hollywood:<br>Dr-L   | 55,000              | Westinghouse, Mc-E  | Treasure Hunt: Q-L         | 22,000            | Hazel Bishop, Spector<br>Product Services |
| Sugarfoot: W-F                     | 40,000<br>(1/2 hr.) | Amer. Chicle, Bates; Luden's, Mathes;<br>Colgate-Palmolive, Bates | Truth or Consequences: Q-F | 23,000            | Sterling Drug, DFS                        |
| Ed Sullivan Show: V-L              | 79,500              | Mercury, K&E; alt Kodak, JWT                                      | 20th Century: D-F          | 45,000            | Prudential, Reach McClintock              |
| Sunday News Special: N-L           | 9,500               | Whitehall, Bates; alt Carter Prod-<br>ucts, Bates                 | Twenty-One: Q-L            | 30,000            | Pharmaceuticals, Parkson                  |
| Suspicion: My-L&F                  | 79,500              | Ford, JWT; Philip Morris, Ayer; 1/2<br>hr alt wk open             | U.S. Steel Hour: Dr-L      | 60,000            | U.S. Steel, BBDO                          |
|                                    |                     |   | Voice of Firestone: Mu-L   | 28,000            | Firestone, Sweeney & Jan                  |
|                                    |                     |   | Wagon Train: W-F           | 25,000<br>1/2 hr. | Drackett, Y&R; Lewis-Liv.                 |
|                                    |                     |   | Mike Wallace: I-L          | 15,000            | Edsel, FCB                                |
|                                    |                     |   |                            |                   | Philip Morris, Ayer                       |

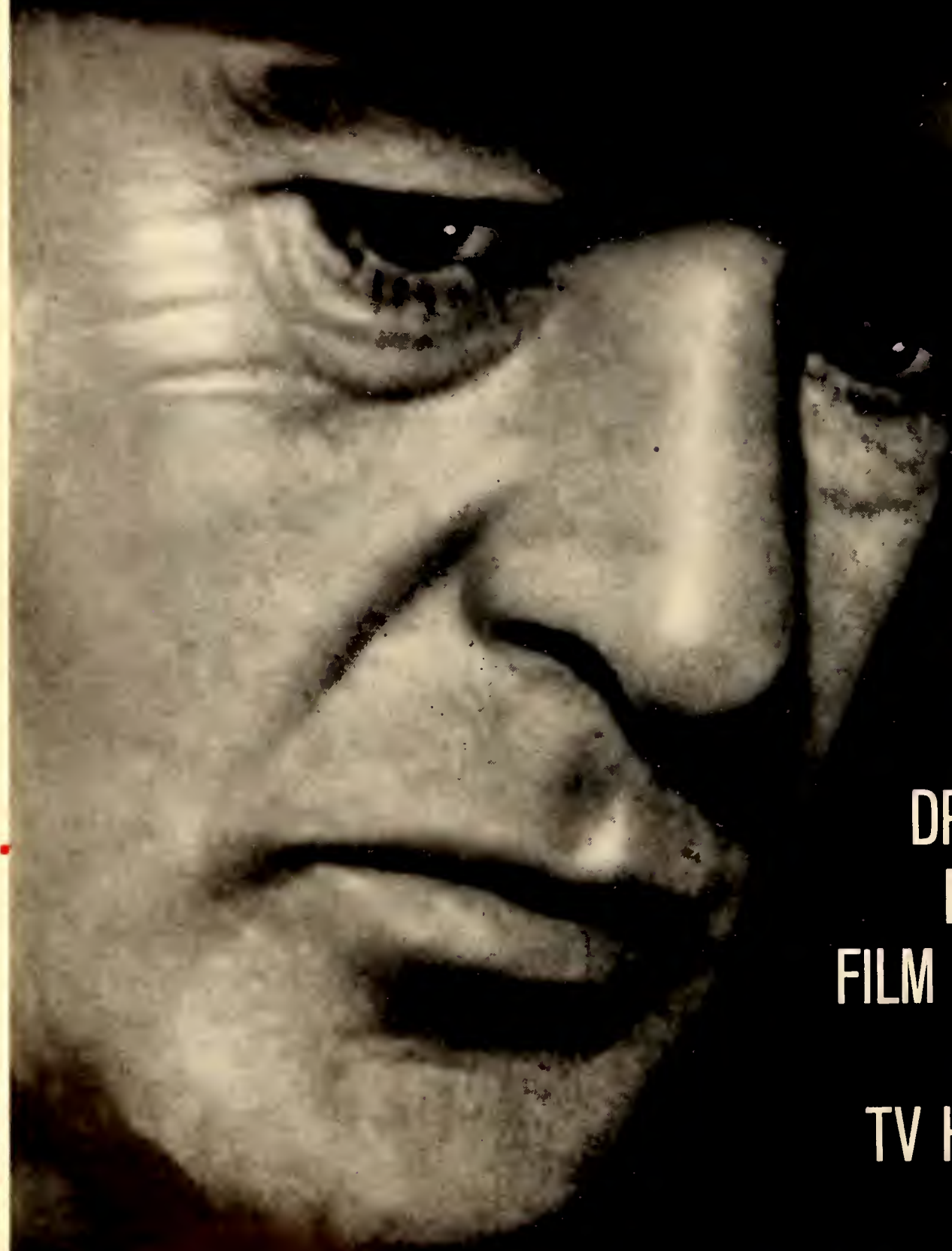


| SDAY  | THURSDAY                                   |  |   | FRIDAY                                    |  |  | SATURDAY                                       |   |  |
|---|--|--|---|---|--|--|--|---|--|
| NBC   | ABC  | CBS  | NBC   | ABC                                       | CBS  | NBC  | ABC  | CBS   | NBC  |
|   |  |  |   |   |  |  |  |   |  |
| News<br>sust  |  | D Edwards<br>Whitehall                                       | News<br>sust                                    |   | D Edwards<br>American Can  | News<br>sust                                     |  |   |  |
|   | Sports Focus<br>sust                       | No net service   |   | Sports Focus<br>sust                      | No net service   |  |  |   |  |
| News<br>sust<br>(repeat feed)   | John Daly News<br>sust                     | D Edwards<br>Whitehall                                       | News<br>sust<br>(repeat feed)                   | John Daly News<br>Bristol-Myers           | D Edwards<br>American Can<br>(repeat feed)                                 | News<br>sust<br>repeat feed                      |  |   |  |
| Wagon Train<br>(7:30-8:30)<br>Drackett,<br>Lewis-Howe<br>Edsel                                  | Circus Boy<br>Mars alt<br>Kellogg          | Sgt. Preston<br>Quaker Oats                                  | Tic Tac Dough<br>RCA alt<br>Warn-Lambert        | Rin Tin Tin<br>Nabisco                    | Leave It To<br>Beaver<br>Remington<br>alt sust                             | Truth Or<br>Consequences<br>Sterling             | Dick Clark Show<br>sust (2/15 S)               | Perry Mason<br>(7:30-8:30)<br>Lib-Owens-Ford<br>alt Purex | People Are<br>Funny<br>Toni alt<br>R. J. Reynolds          |
| Shirley Temple's<br>Storybook<br>Nat'l Dairy, Hill<br>Bros. J. H. Breck<br>4/19, 3/5; 7:30-8:30 | Zorro<br>AC Spark, 7-Up                    | Richard Diamond<br>Private Detective<br>P. Lorillard         | You Bet Your<br>Life<br>DeSoto alt<br>Toni      | Jim Bowie<br>Amer Chiclo                  | Trackdown<br>Am Tobac-Secony<br>Show of Month<br>Dupont<br>(2/21) (7:30-9) | Court Of Last<br>Resort<br>Lorillard             | Dick Clark Show<br>(7:30-8:30)                 | Perry Mason<br>Purex<br>alt<br>Bristol-Myers              | Perry Como<br>(8-9)<br>Kimberley-Clark,<br>RCA & Whirlpool |
| Father Knows<br>Best<br>Scott Paper alt<br>Lever Bros   | The Real McCoys<br>Sylvania                | Climax<br>Chrysler<br>(8:30-9:30)<br>(3 out of 4 wks)        | Dragnet<br>L&M alt<br>General Foods             | Colt .45<br>Campbell Soup<br>alt Mennen   | Zane Grey<br>General Foods<br>alt Ford                                     | Life of Riley<br>Lever alt sust                  | Country Music<br>Jubilee<br>Williamson, Dickle | Dick And The<br>Duchess<br>Mogen David alt<br>H Curtis    | Sunbeam, Nozzema,<br>Amer Dairy<br>Knemark                 |
| Kraft Theatre<br>Kraft<br>(9-10)  | Pat Boone<br>Chevrolet                     | Show Of Stars<br>Chrysler<br>(8:30-9:30)<br>(1 out of 4 wks) | People's Choice<br>Borden alt<br>Amer Home Prod | Frank Sinatra<br>Chesterfield             | Phil Silvers<br>P&G alt<br>R. J. Reynolds<br>(2/14 S)                      | M Squad<br>Amer. Tobac.<br>alt<br>H. Bishop      | Lawrence Welk<br>Dodge<br>(9-10)               | Gale Storm<br>Nestle alt<br>Helene Curtis                 | Polly Bergen<br>Max Factor<br>alt<br>Club Oasis<br>L&M     |
| Kraft Theatre   | Navy Log<br>U. S. Rubber                   | Playhouse 90<br>Amer Gas<br>alt<br>Bristol Myers             | The Ford Show<br>Ford                           | Patrice Munsel<br>Bulek alt<br>Frigidaire | Schlitz Plyhse<br>Schlitz  | The Thin Man<br>Colgate                          | Lawrence Welk                                  | Have Gun, Will<br>Travel<br>Whitehall<br>alt Lever        | Gisele MacKenzie<br>Schick<br>alt Scott                    |
| This Is<br>Your Life<br>P&G   | Modern Science<br>Theatre<br>sust (1/23 S) | Playhouse 90<br>Phillip Morris<br>alt<br>Bristol Myers       | Rosemary Clooney<br>The Lux Show<br>Lever       | Walter Winchell<br>File<br>Revlon         | The Lineup<br>P&G alt<br>Brown & Wmson                                     | Cavalcade of<br>Sports<br>Gillette<br>(10-concl) | Mike Wallace<br>Phillip Morris                 | Gunsmoke<br>L&M alt<br>Sperry-Rand                        | End of the<br>Rainbow<br>Pharmaceuticals                   |
| No net service  | No net service                             | Playhouse 90<br>Kimb-Clark<br>alt<br>Allstate                | Jane Wyman<br>H. Bishop<br>alt Quaker           | No net service                            | Person To Person<br>Amer Oil<br>& Hamm<br>alt Time                         | Comment<br>sust                                  | No net service                                 | No net service  | Your Hit Parade<br>Amer Tobacco<br>alt Toni                |

| PROGRAM               | COST   | SPONSORS AND AGENCIES                                     | Specials and Spectaculars                   |           |  |
|-----------------------|--------|---|---|-----------|--|
|                       |        |   | PROGRAM                                     | COST      | SPONSORS AND AGENCIES  |
| ney Fights: Sp-L      | 45,000 | Mennen, Mc-E; Miles, Wade                                 | Victor Borge's Comedy In<br>Music: CV-L     | \$225,000 | Pontiac, McM, J&A—2/19   |
| er Welk: Mu-L         | 14,500 | Dodge, Grant  | Conquest: D-L                               | 115,000   | Monsanto, NL&B—3 9   |
| o Tunes: V-L          | 19,000 | Dodge & Plymouth, Grant                                   | *Dupont Show of the<br>Month: Dr-L          | 275,000   | Dupont, BBDO—2 21  |
| Ent: A-F              | 12,000 | Bristol-Myers, Y&R; Phillips-Van<br>Heusen, Grey          | *High Adventure with<br>Lowell Thomas: Dr-F | 250,000   | Delco (GM), Camp-Ewald—2/25  |
| 's ly Line: Q-L       | 29,500 | Helene Curtis, Ludgin; Florida Citrus,<br>Benton & Bowles | Bob Hope Show: CV-L&F                       | 267,000   | Jonhson Motors, JWT; alt open—3/2  |
| Vite: CV-L            | 38,000 | Plymouth, Grant   | *Jerry Lewis Show: CV-L                     | 230,000   | Oldsmobile, Brother—2/18   |
| er inchell File: Dr-F | 39,000 | Revlon, BBDO  | Omnibus: M-L                                | 115,000   | Union Carbide, Mathes; Aluminium<br>Ltd., JWT—2 23, 3 9                          |
| Wnan: Dr-F            | 36,500 | H. Bishop, Spector; Quaker Oats,<br>NL&B                  | *Shower of Stars: CV-L                      | 200,000   | Chrysler, Mc-E—2 20  |
| Asd For It: M-F       | 18,000 | Skippy Peanut Butter, GBB                                 | *Shirley Temple's Storybook                 | 225,000   | J. H. Breck, Ayer; National Dai y<br>Ayer; Hill Bros. Coffee, Ayer—<br>2 19, 3 5 |
| Be Your Life: Q-L     | 51,750 | DeSoto, BBDO; Toni, North                                 | Wide, Wide World: M-L                       | 210,000   | Gen. Motors, McM, J&A 2 16, 3 2  |
| ta oung: Dr-F         | 42,000 | P&G, B&B  |   |           |  |
| r t Parade: Mu-L      | 49,000 | Amer Tobacco, BBDO; alt Toni, North                       |   |           |  |
| G Theatre: W-F        | 45,000 | Gen Foods, B&B; Ford, JWT                                 |   |           |  |
| : F                   | 37,000 | AC Spark Plug, Brother; 7-Up, JWT                         |   |           |  |



# HOW HIGH



WRCA-TV's  
MOVIE • 4  
WITH "HIGH NOON"  
DRAWS  
BIGGEST FEATURE  
FILM AUDIENCE  
IN NEW YORK  
TV HISTORY

Hit Movies: "The Bells of St. Mary's," "The Bullfighter and the Lady," "Claudia and David," "Cyrano de Bergerac," "The Eve of St. Mark," "High Noon," "The Quiet Man," "Rebecca," "The Red Pony," "Sands of Iwo Jima," "Spellbound," "The Third Man"...

Great Stars: Ingrid Bergman, Gary Cooper, Joseph Cotten, Bing Crosby, José Ferrer, Joan Fontaine, Cary Grant, Grace Kelly, Ray Milland, Robert Mitchum, Maureen O'Hara, Laurence Olivier, Gregory Peck, Vincent Price, Randolph Scott, John Wayne...

# ON

# THE "NOON"!

WRC A-TV's Movie • 4 showing of "High Noon" drew almost 4 million viewers — the largest audience in New York television history for a single showing of a feature film.

What was its attraction that Movie • 4's "High Noon" gathered a larger audience than any other show — network or local — on any other station all month.

Consistent scheduling on Movie • 4 of new feature films like "High Noon," combined with the live programming like the "Jack Paar Show," has enabled WRC A-TV to capture conclusively the late-night audiences in New York.

Take a typical recent two-month period for added evidence of WRC A-TV's superiority: the major competition was showing post-'48 films only 24% of the time — while Movie • 4 presented new product at the rate of 62%.

Movie • 4 has insured continued dominance by signing up the post-'48 library of Republic Pictures — the *only* post-'48 movie package in New York, with many features that were released in 1956 and 1957.

Our share of high ratings—at a low cost—with MOVIE • 4. Price? Package of 15-minute participating announcements per week—just \$5,000.

WRC A-TV Sales, or your NBC Spot Sales representative, at Circle 7-8300, *today!*

SOURCE: New York ARB, January 1958

MOVIE • 4's success has helped spark audience increases throughout WRC A-TV's entire schedule.\* Here's the picture of the top two stations for Jan., '57 versus Jan., '58:

|                   | DAY         | NIGHT       | TOTAL WEEK  |
|-------------------|-------------|-------------|-------------|
| <b>WRC A-TV</b>   | <b>+16%</b> | <b>+21%</b> | <b>+20%</b> |
| <b>Station #2</b> | <b>-8%</b>  | <b>-13%</b> | <b>-11%</b> |

Source: ARB

\*For example, the Sunday "11th Hour News" achieved in January the highest rating in history for a local news show — a 40.4 with a 74.5% share of audience!

# MOVIE \* 4

**WRC A-TV** NBC IN NEW YORK



|       | SUNDAY   |  |  | MONDAY   |   |  | TUESDAY                                   |   |   |
|-------|--|--|--|--|---|--|---|---|---|
|       | ABC  | CBS  | NBC  | ABC  | CBS   | NBC  | ABC                                       | CBS   | NBC   |
| 10:00 |  | Lamp Unto My Feet<br>sust  |  |  | Garry Moore<br>sust<br>sust                                     | Arlene Francis<br>Sterling alt<br>sust (L 2/21)<br>TBA                 |   | Garry Moore<br>Gerber alt<br>Gen Foods<br>Florida Citrus<br>alt Vick Chem | Arlene Francis<br>sust alt<br>Sterling<br>(L 2/21)<br>TBA   |
| 10:15 |  |  |  |  |   |  |   |   |   |
| 10:30 |  |  |  |  |   |  |   |   |   |
| 10:45 |  | Look Up & Live<br>sust   |  |  | Arthur Godfrey<br>sust<br>Stand Brands                          | Treasure Hunt<br>sust<br>alt Mentho                                    |   | Arthur Godfrey<br>sust<br>Peter Paul<br>alt sust                          | Treasure Hunt<br>sust<br>Brillo alt<br>Chese-Ponds          |
| 11:00 |  |  |  |  |   |  |   |   |   |
| 11:15 |  | UN In Action<br>sust (L 2/23)<br>Eye On N. Y.<br>sust (2/2 S)                      |  |  | Bristol-Myers<br>Singer   | Price Is Right<br>Lever Bros<br>alt Ches-Pnds<br>Sandura<br>alt Mentho |   | Pharmacraft<br>alt Peter Paul<br>sust                                     | Price Is Right<br>Lever<br>alt Sterling<br>Chese-Ponds      |
| 11:30 |  |  |  |  |   |  |   |   |   |
| 11:45 |  | Camera Three<br>sust   |  |  | Dotto<br>Colgate  | Truth or<br>Consequences<br>Sterling alt Lever<br>sust                 |   | Dotto<br>Colgate  | Truth or Con<br>sust<br>Lever<br>alt sust                   |
| 12N   |  |  |  |  |   |  |   |   |   |
| 12:15 |  | Let's Take Trip<br>sust (L 2/23)<br>No net service                                 |  |  | Hotel<br>Cosmopolitan<br>sust<br>Love of Life<br>Amer Home Prod | Tic Tac Dough<br>P&G alt<br>Church & Dwight<br>Toni alt P&G            |   | Hotel Cosmo.<br>sust<br>Love of Life<br>Amer Home Prod<br>alt P&G         | Tic Tac Dough<br>Stand Brands<br>P&G                        |
| 12:30 |  |  |  |  |   |  |   |   |   |
| 12:45 |  | Wild Bill Hickok<br>Kellogg  |  |  | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G           | It Could Be You<br>Menthol alt<br>Pharmaco<br>Ches-Pnds alt P&G        |   | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G                     | It Could Be<br>Chese-Ponds<br>alt sust<br>Brillo<br>alt P&G |
| 1:00  |  |  |  |  |   |  |   |   |   |
| 1:15  |  |  | Watch Mr.<br>Wizard<br>sust                                    |  | No net service<br>News (1:25-1:30)<br>sust                      | Close-Up<br>co-op  |   | No net service<br>News<br>(1:25-1:30) sust                                | Close-Up<br>co-op   |
| 1:30  |  |  |  |  |   |  |   |   |   |
| 1:45  |  |  | Frontiers of<br>Faith<br>sust                                  |  | As the World<br>Turns<br>P&G<br>sust                            | Howard Miller<br>co-op   |   | As the World<br>Turns<br>P&G<br>Vick Chem alt<br>Van Camp                 | Howard Mill<br>co-op  |
| 2:00  |  |  |  |  |   |  |   |   |   |
| 2:15  |  |  | NBC Opera<br>"Rigoletto"<br>sust<br>(2/16) (2-4)               |  | Beat The Clock<br>sust<br>Bristol-Myers                         | Howard Miller  |   | Beat The Clock<br>sust  | Howard Mill   |
| 2:30  |  |  |  |  |   |  |   |   |   |
| 2:45  |  |  | Wisdom<br>sust   |  | Art Linkletter<br>Stand Brands<br>Campbell Soup                 | Kitty Foyle<br>sust  |   | Art Linkletter<br>Swift<br>alt Toni<br>Kellogg                            | Kitty Foyle<br>sust   |
| 3:00  |  |  |  |  |   |  |   |   |   |
| 3:15  | Johns Hopkins<br>File 7<br>sust                            |  | Youth Wants<br>To Know<br>sust                                 | American<br>Bandstand<br>partic & co-op          | Big Payoff<br>Colgate   | Matinee<br>P&G alt<br>sust<br>Chese-Ponds<br>alt sust                  | American<br>Bandstand<br>partic & co-op   | Big Payoff<br>sust  | Matinee<br>(3-4)<br>P&G<br>sust                             |
| 3:30  |  |  |  |  |   |  |   |   |   |
| 3:45  | Dean Pike<br>sust  | The Last Word<br>sust (L 2/23)<br>No net service                                   | Look Here<br>sust  | Do You Trust<br>Your Wife?<br>sust               | Verdict Is Yours<br>Stand Brands<br>Bristol-Myers               | Matinee<br>sust<br>P&G   | Do You Trust<br>Your Wife?<br>sust        | Verdict Is Yours<br>Van Camp<br>alt sust<br>Swift<br>alt Toni             | Matinee<br>sust<br>P&G                                      |
| 4:00  |  |  |  |  |   |  |   |   |   |
| 4:15  | Bowling Stars<br>Am Machine &<br>Foundry                   | Face-Nation<br>sust (L 2/23)<br>No net service                                     | Wide Wide<br>World<br>(4-5:30, alt wks)<br>Gen Motors          | American<br>Bandstand<br>sust                    | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod           | Queen for a Day<br>Chese-Ponds alt<br>Mentho<br>Toni alt<br>Sandura    | American<br>Bandstand<br>sust             | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                     | Queen for a<br>Stand Bran                                   |
| 4:30  |  |  |  |  |   |  |   |   |   |
| 4:45  | Paul Winchell<br>Hartz Min                                 | World News<br>Round-Up<br>sust (L 2/23)<br>Face-Nation<br>sust (2/2 S)             | Omnibus<br>(4-5:30, alt wks)<br>Union Carbide<br>Aluminum Ltd. | American<br>Bandstand                            | Edge of Night<br>P&G<br>Stand Brands                            | P&G<br>Modern Romance<br>Sterling Drug<br>alt sust                     | American<br>Bandstand                     | Edge of Night<br>P&G<br>Florida Citrus<br>alt<br>Vick Chemical            | P&G<br>Modern Roma<br>Brillo alt<br>Sterling                |
| 5:00  |  |  |  |  |   |  |   |   |   |
| 5:15  | Texas Rangers<br>Sweets Co.                                | Seven Lively Arts<br>sust (5-6) (L 2/16)<br>Great Challenge<br>sust (2/23 S) (5-6) | Wide Wide<br>World<br>alt<br>Omnibus                           | Superman<br>Kellogg alt<br>Sweets Co.            |   | Comedy Time<br>sust<br>P&G alt<br>Pharmaco                             | Sir Lancelot<br>Kellogg<br>alt Wander Co. |   | Comedy Ti<br>Chese-Pond<br>alt sust<br>P&G alt st           |
| 5:30  |  |  |  |  |   |  |   |   |   |
| 5:45  | Lone Ranger<br>Gen Mills<br>Cracker Jack<br>partic (3/2 S) | Conquest<br>Monsanto<br>(3/9) (5-6)  | M. Saber<br>Of London<br>Sterling                              | Mickey Mouse<br>Club<br>B. F. Goodrich<br>Am Par |   |  | Mickey Mouse<br>Club<br>Mars alt Armour   |   |   |

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programming 15 February to 14 March, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-10



# GRAPH

## 15 FEB. - 14 MAR.

| WEDNESDAY  | THURSDAY   |   |   | FRIDAY   |   |   | SATURDAY                   |   |   |
|--|--|---|---|--|---|---|----------------------------|---|---|
| NBC  | ABC  | CBS   | NBC   | ABC  | CBS   | NBC   | ABC                        | CBS   | NBC   |
| Arlene Francis<br>sust (L 2/21)<br>TBA   |  | Garry Moore<br>Nestle alt<br>Libby<br>Nestle alt<br>Gen Foods           | Arlene Francis<br>sust (L 2/21)<br>TBA  |  | Garry Moore<br>Sunshine Bisc<br>alt sust<br>Gerber alt<br>Libby           | Arlene Francis<br>sust (L 2/21)<br>TBA                              |                            | Capt Kangaroo<br>(9:30-10:30)<br>Luden (9:45-10)<br>Brown Shoe<br>(10:15-10:30) | Howdy Doody<br>Continental<br>Baking  |
| Treasure Hunt<br>Drackett<br>alt sust<br>Corn Prod.<br>alt sust                    |  | Arthur Godfrey<br>Gen Foods<br>Armour                                   | Treasure Hunt<br>sust   |  | Gen. Mills<br>alt sust<br>Lever   | Treasure Hunt<br>sust<br>Corn Prod alt<br>Sterling                  |                            | Mighty Mouse<br>Gen Foods alt<br>Colgate  | Ruff & Reddy<br>Gen Foods<br>alt sust   |
| Price Is Right<br>Lever alt<br>Sterling<br>Starkist<br>alt SOS                     |  | Gen Foods<br>Gen Foods<br>alt sust                                      | Price Is Right<br>Alberto Culver<br>alt Lever Bros<br>sust<br>alt Miles       |  | Sun Bisc alt<br>Florida Citrus<br>Gen Mills<br>alt Vick Chem              | Price Is Right<br>Lever alt Corn Prod<br>Drackett<br>alt<br>Mentho  |                            | Susan's Show<br>sust  | Fury<br>Gen Foods<br>alt Borden   |
| Truth or<br>Consequences<br>alt L & Fink<br>Amer Home<br>alt sust                  |  | Dotto<br>Colgate  | Truth or Cons.<br>sust<br>alt Lever<br>Alberto Culver<br>alt Miles            |  | Dotto<br>Colgate  | Truth or<br>Consequences<br>Gen Foods<br>alt sust<br>Lever alt sust |                            | Saturday<br>Playhouse<br>sust   | Andy's Gang<br>Minn. Mining<br>alt sust   |
| Tic Tac Dough<br>sust alt<br>Starkist<br>P&G                                       |  | Hotel<br>Cosmopolitan<br>sust<br>Love of Life<br>P&G                    | Tic Tac Dough<br>Kraft<br>Minnesota Mining<br>alt P&G                         |  | Hotel<br>Cosmopolitan<br>sust alt Swift<br>Love of Life<br>Amer Home Prod | Tic Tac Dough<br>Gossard<br>alt SOS<br>P&G                          |                            | Jimmy Dean<br>(12-1)<br>Armstrong<br>alt sust                                   | True Story<br>sust<br>Sterling Drug   |
| It Could Be You<br>Gen Foods alt<br>Chicken of Sea<br>Lehn & Fink<br>alt Corn Prod |  | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G                   | It Could Be You<br>Alberto Culver<br>alt Miles<br>P&G alt<br>Brown & Wmson    |  | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G                     | It Could Be You<br>Am Home alt<br>Drackett<br>P&G<br>alt Corn Prod  |                            | Concert From<br>Carnegie Hall<br>sust<br>(3/8) (12-1)                           | Detective Diary<br>Sterling Drug<br>sust  |
| Close-Up<br>co-op  |  | No net service<br>News<br>(1:25-1:30) sust                              | Close-Up<br>co-op   |  | No net service<br>News<br>(1:25-1:30) sust                                | Close-Up<br>co-op   |                            | Lone Ranger<br>Gen Mills<br>alt Nestle  | No net service  |
| Howard Miller<br>co-op   |  | As the World<br>Turns<br>P&G<br>Pillsbury                               | Howard Miller<br>co-op  |  | As the World<br>Turns<br>P&G<br>Swift<br>alt sust                         | Howard Miller<br>co-op  |                            | No net service  | No net service  |
| Howard Miller  |  | Beat The Clock<br>Nestle alt<br>Libby<br>Johnson & Johnson<br>alt Purex | Howard Miller   |  | Beat The Clock<br>G. Mills alt Kodak<br>Sunshine Bisc<br>alt Vick         | Howard Miller   |                            | No net service  | No net service  |
| Kitty Foyle<br>sust  |  | Art Linkletter<br>Kellogg<br>Pillsbury                                  | Kitty Foyle<br>sust   |  | Art Linkletter<br>Lever Bros<br>Swift alt<br>Stalcy                       | Kitty Foyle<br>sust   |                            | No net service  |   |
| Matinee<br>P&G<br>Corn Prod<br>alt sust  | American<br>Bandstand<br>partic & co-op                    | Big Payoff<br>sust  | Matinee<br>(3-4)<br>Kraft<br>P&G  | American<br>Bandstand<br>partic & co-op                | Big Payoff<br>Colgate   | Matinee<br>P&G<br>Whirlpool<br>alt sust                             |                            | No net service  |   |
| Matinee<br>sust<br>P&G   | Do You Trust<br>Your Wife?<br>sust                         | Verdict Is Yours<br>sust<br>Johnson                                     | Matinee<br>sust<br>P&G  | Do You Trust<br>Your Wife?<br>sust                     | Verdict Is Yours<br>Libby alt sust<br>Gen Mills<br>alt sust               | Matinee<br>Drackett<br>alt sust<br>P&G                              |                            | No net service  |   |
| Queen for a Day<br>Drackett alt<br>Chicken of Sea<br>Amer Home<br>alt Corn Prod    | American<br>Bandstand<br>Carter Prod                       | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                   | Queen for a Day<br>Brn. & Wmson alt<br>Minn. Mining<br>Miles alt<br>Al Culver | American<br>Bandstand<br>Gen. Mills alt<br>Lever Bros. | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                     | Queen for a Day<br>SOS alt<br>Welch<br>Amer Home Prod               | All-Star Golf<br>(4-5)     | Nat'l Hockey<br>league games<br>co-op<br>(2-concl)                              | NCAA Football<br>Ntl. games<br>(var. times)   |
| P&G<br>Modern Romances<br>Sust alt<br>Sterling Drug                                | American<br>Bandstand<br>partic & co-op                    | Edge of Night<br>P&G<br>Pillsbury                                       | P&G<br>Modern Romances<br>Kraft   | American<br>Bandstand                                  | Edge of Night<br>P&G<br>Florida Citrus<br>alt<br>Vick Chem                | P&G<br>Modern Romances<br>Sterling Drug alt<br>sust                 | Miller Brewing<br>Wildroot | (See above)   | NCAA Football<br>Bris.-Myers, Libby-<br>Owens-Ford, Sun-<br>beam, Zenith,<br>R. J. Reynolds |
| Comedy Time<br>sust alt P&G<br>SOS<br>alt P&G                                      | Woody<br>Woodpecker<br>Kellogg                             |   | Comedy Time<br>Kraft<br>Miles alt<br>sust                                     | The Buccaneers<br>Kellogg alt<br>Sweets Co.            |   | Comedy Time<br>sust alt<br>Welch<br>Gen Foods alt<br>Mentho         |                            | (See above)   | NCAA Football<br>Regional games<br>Sunbeam, Philip<br>Morris, AMF                           |
|  | Mickey Mouse<br>Club<br>Bris-Myers, Pills<br>alt Gen Foods |   |   | Mickey Mouse<br>Club<br>Gen Mills<br>alt sust          |   |   |                            | (See above)   | Football<br>Scoreboard<br>Kemper<br>(15 min. pgm.—<br>follows Football)                     |

m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 44.



## When does sex make 'em squirm?

For the answer to this question SPONSOR polled an agency spokesman, a market researcher and a motivational researcher. Here is what they had to say

**Rollo Hunter**, vice president and director of tv and radio, Erwin Wasey, Ruthrauff & Ryan, Inc., New York



*It doesn't  
when used  
naturally  
to sell a  
product*

The standard approach to commercials is on a plane of almost clinical purity. Sure, sex is in there some-

where, but girls and boys and the celebrated differences between them are usually sublimated to the business consideration of selling goods. It isn't so much the "Decency and Decorum" section of the NAB Code or blue-nosed network continuity regulations that deter. More likely it's the common sense realization of advertisers that overexposure of anatomical detail, double entendre and such gambits are distractions working against the selling direction of a commercial. Herb Carlborg, Director of Editing for CBS TV says, "Sex usually polices itself out of commercials."

Only the most sheltered soul would get squeamish over the antiseptic kisses of fresh-faced types in toothpaste and mouthwash commercials, or the wholesome hand-holding in lotion films.

Even the undress situations of deodant, depilatory and undergarment commercials are often neutralized by silhouettes or matte shots, leaving them above sexual reproach.

If the squeamishness threshold really exists as a dangerous crossing, no steps might come somewhere in the area of cleavage, skin-tight dresses, lips, reclining positions and suggestive intonation. As to the deeper, hidden (and debatable) aspects of sex and the psyche, we'd better leave that to the id diggers.

**Dr. Melvin Weiner**, director of psychological services, Schwerin Research Corporation



*When its  
use is not  
related to  
product  
mood*

Despite some pronouncements and alarmed cries, the average American is able to spend a minute viewing a typical television commercial without undergoing a traumatic experience.

To begin with, tv is less preoccupied with sex than magazine advertising and decidedly less so than ads for movies. Romance and love are commonly presented, if not always with imagination and taste, with caution and discretion.

In short, the prudish have likeable targets, and the prurient reliable sources of supply, than television.

There has been an increase recently in the amount of semi-nudity shown



### Coty's "Sex" Problem

Frames (left) show seemingly nude girl spraying herself behind screen (clear-cut lines accomplished with backlighting) in Coty's L'Aimant commercial. Some stations objected, would schedule it only after 11:00 p.m. New commercial (right) was entirely acceptable because: (1) Figure was less defined when filmy curtain and side and front lighting were used. (2) Movements were subtle. Coty, which did not intend to flaunt sex, still accomplished its objective: to convince women that fragrance should be used on the whole body.



television commercials (girl bathing in sylvan settings and the like); but this has so far been in good taste, and Schwerin tests have shown that such commercials do not alienate viewers.

Sex will only cause concern, consciously or unconsciously, if it is patently used insincerely or for reasons unrelated to the product mood or story. When sex is shown in the context of the family it is seen as natural, as a manifestation of love and tenderness. When presented *outside* that context, it is more apt to prove disturbing to some viewers, who may see it as representing a threat to the family structure.

**Dr. Tibor Koeves**, vice president, Institute for Motivational Research, Croton-on-Hudson, N. Y.



*Reactions depend on the type of product involved*

There is no single answer to this question, since both "people" and products differ. A person's reaction to sex in a tv commercial will vary immensely with his background and personality, with whether he is basically puritanical or free in his outlook. Reactions to sex in a tv commercial also depend to a great extent on the type of product involved.

All our research indicates that where self-enhancement is the motivating factor in the purchase of a product, the advertiser must beware of the blatant use of sex in tv advertising. The advertiser must appeal to the real reasons as well as the professed reasons people have for using his product, but he must appeal subtly.

There is another category of products which may suffer from the use of sex in tv advertising. That is the product which injects sex into its advertising artificially.

Where humor, whimsy, a casual approach can be used to appeal to the real as well as the professed attractions of a product, the use of sex arouses little anxiety and viewers can feel comfortably involved in the product's message and in the social situation which tv viewing represents.

**First time on Detroit TV**



**shocking!  
startling!**

# SHOCK

**THEATRE**

**11:30 pm  
Friday and Saturday**

**WXYZ-TV**

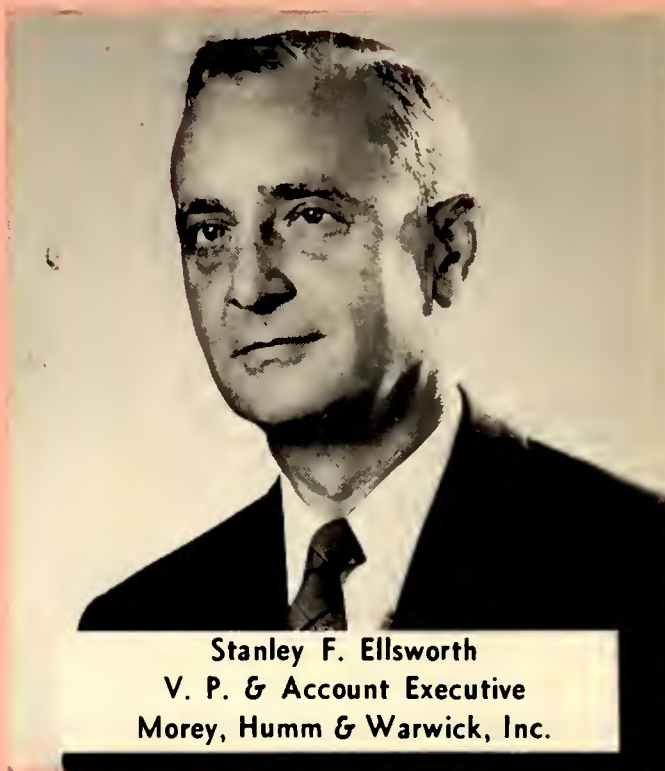
**DETROIT, MICHIGAN**

**channel  
7**

**Represented Nationally by**

**Blair TV, Inc.**





Stanley F. Ellsworth  
V. P. & Account Executive  
Morey, Humm & Warwick, Inc.



William L. Wernick  
V.P. & Director of radio  
Morey, Humm & Warwick, Inc.

Sinclair Refining Company is one of the largest advertisers in America. Pictured are some of the members of the advertiser-agency team responsible for the purchase of time on the

sell the **TEAM**

that buys the **TIME**



**T**he men in this picture are as well informed in their respective fields as any in the industry. When it comes to the purchase of air (radio or tv) they are among the key decision makers in the companies they serve.

This is a team that buys the time.

From a station's point of view this is the team you've got to sell. Every member of this important team reads SPONSOR. As a matter of record (and we can document it every step of the way) more advertiser-agency teams *buy and read* SPONSOR than any other publication in the entire broadcast field. It has by far the largest *paid circulation* in the market today.

By every known independent study made (and we'll be happy to show them all to you) SPONSOR reaches more decision makers, (better than 20% more) more economically, (actually 30% more) and in a better climate (almost a 300% better climate) for your message than any competitive book in the broadcast industry.

Incidentally we can prove that dollar for dollar SPONSOR gives you more than decision makers than every general advertising publication as well.

By every yardstick — SPONSOR is the basic buy in the field.

No matter what size schedule you plan — get the SPONSOR STORY before you make up your mind. It can be yours for a letter or a call.

SPONSOR PUBLICATIONS  
40 EAST 49th ST., NEW YORK 17, N. Y.



James J. Delaney  
Advertising Manager  
Sinclair Refining Company

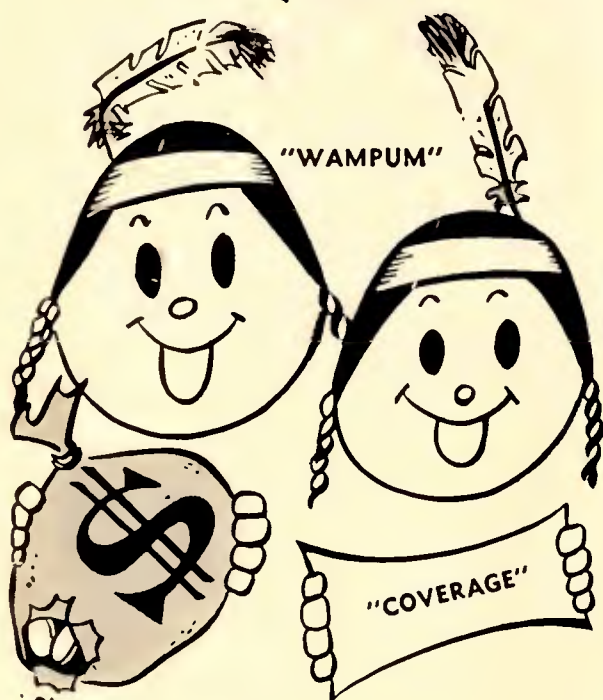
# SPONSOR

**sells the TEAM that buys the TIME**



# 2

a real  
FOR THE SHOW  
IN TULSA!



Tulsa . . . the heart of a billion dollar market! That's a pretty fair hunk of trade, and, naturally, you'd like to have your share. KVOO-TV would like for you to have it, too—and they are ready to help. You see, KVOO-TV blankets northeastern Oklahoma with the tops in network and local programming. And KVOO-TV doesn't stop there. Market research, merchandising and promotion aids, and constant attention to your account will make you glad you *showed* on KVOO-TV. Yes, it's CHANNEL 2 . . . for a real show . . . of profits . . . in Tulsa!

**KVOO-TV**  
channel **2**



For current availabilities contact any office of Blair Television Associates.

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### RADIO BUYS

**American Home Foods, Inc.**, Johnstown, New York, is lining up schedules for its Burnett's vanilla extract. The campaign kicks off 27 February for 13 weeks. 10-second spots are being scheduled; frequencies vary from market to market. Buyer: Ed Richardson. Agency: Geyer Advertising, Inc., New York.

**The American Tobacco Co.**, New York is launching a campaign in major markets for its Hit Parade cigarettes. The schedule starts 24 February and runs for 26 weeks. Minutes during 6:00 to 9:00 a.m. and 4:00 to 7:00 p.m. periods are sought; frequency depends upon the market. Buying is not completed. Buyers: Hope Martinez and Mickey McMichael. Agency: BBDO, New York. (Agency declined to comment.)

**Boyle-Midway, Inc.**, New York, is entering major markets to push its Griffin shoe polish. The 13-week campaign starts 17 February. 10-second spots are being placed; average frequency: 12-14 spots per week per market. Buyer: Ed Richardson. Agency: Geyer Advertising, Inc., New York. (Agency declined to comment.)

### TV BUYS

**General Foods Corp.**, Maxwell House div., Hoboken, N. J., is slotting announcements in major markets for its Instant Sanka. The schedule starts this month for 13 weeks. The advertiser is using minutes during daytime segments, chainbreaks during nighttime segments; frequency depends upon the market. Buyer: Kay Brown. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

**The Procter & Gamble Co.**, Cincinnati, is going into various markets for its Duncan Hines cake, cookie and other mixes. The schedule kicks-off 24 February and runs until the end of the contract year. Minutes during nighttime slots are being scheduled; frequency varies from market to market. Buying is not completed. Buyer: Lee Leahy. Agency: Compton Advertising, Inc., New York. (Agency declined to comment.)

### RADIO AND TV BUYS

**Car-Nu-Ba Corp.**, Terre Haute, Ind., is placing both radio and tv schedules for its new floor wax, Continental Grip-Kote. Sales pitch: "a six-month floor wax." Big push currently is in the Southwest, with some spot in the South and Southeast. Schedules are being lined up market-by-market, as distribution expands; most schedules run for 13 weeks. Buying is by rating points. In radio, minutes are being slotted during daytime segments. In tv, minutes and 20's are being used during both daytime and nighttime segments. Frequencies vary. Buyer: Doris Gould. Agency: Product Services, Inc., New York.



**In Rochester, N. Y.**

All of the

**TOP 12**

Favorite Radio Shows  
are heard on

**W H E C**

(BASIC CBS)

\* Out of 72 competitive  
quarter hours, WHEC rates  
58 firsts and 3 ties for 1st!

**all this . . . and HONORS, too!**

**GEORGE WASHINGTON  
HONOR MEDAL** of the  
Freedoms Foundation at Valley  
Forge for "Youth Asks The  
Question" series... Awarded  
February 22, 1957

**NATIONAL SAFETY  
COUNCIL'S** Public Interest  
Award for exceptional service to  
Farm Safety.

Awarded November 18, 1957

**OUTSTANDING SERVICE  
TO THE COMMUNITY...**  
Safety Award of the Rochester  
Safety Council.  
Awarded June 6, 1957

**THE MARCH OF DIMES**  
...National Foundation for Infantile  
Paralysis Certificate of Apprecia-  
tion of Outstanding Service . . .  
Awarded February 9, 1957

*AL SIGL  
NEWS*

*WARREN  
DOREMUS  
NEWS*

*"Helen Trent"*

*ED MEATH  
MUSICAL CLOCK*

*"Wendy Warren"*

*"OUR GAL SUNDAY"*

*Edward R.  
Morrow*

*"AMOS 'N' ANDY"*

*ARTHUR  
GODFREY*

*Lowell Thomas*

*"MUSIC HALL"*

*"NORA DRAKE"*

\* Rochester Metropolitan Pulse, Oct., 1957





# Wanna start

Program series  
now available:

*Amos 'n' Andy*

*Annie Oakley*

*Assignment Foreign Legion*

*Brave Eagle*

*Buffalo Bill Jr.*

*Cases of Eddie Drake*

*Champion*

*Colonel Flack*

*Fabian of Scotland Yard*

*Files of Jeffrey Jones*

*Fire Fighters*

*Gene Autry*

*The Gray Ghost*

*The Honeymooners*

*Life With Father*

*Mama*

*Navy Log*

*Our Miss Brooks*

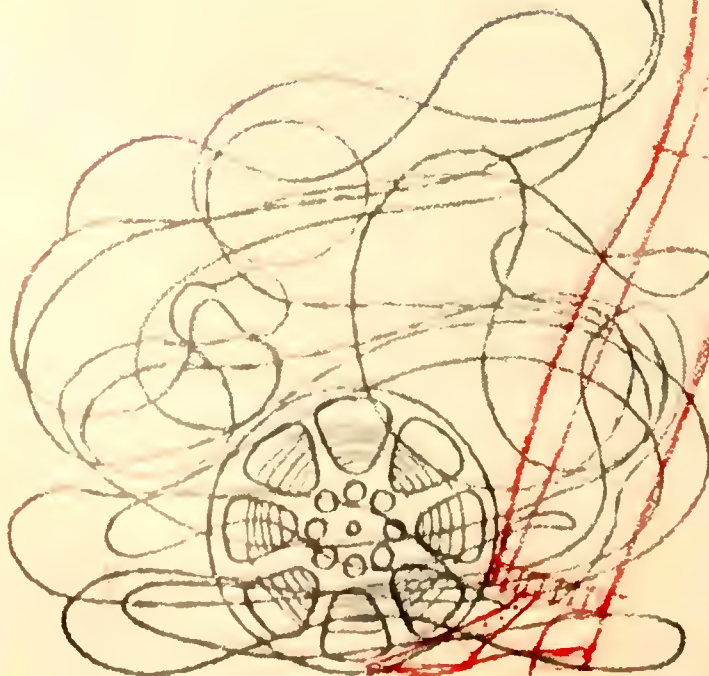
*San Francisco Beat*

*Terrytoons*

*Whirlybirds*

*The Whistler  
and Newsfilm,*

*a product of  
CBS News*







# something?


*We'll help you.*

If the time's ripe for aggressive action...if you want to start a sales campaign that'll wallop your competition, contact us pronto. We are uniquely equipped to custom-produce a hard-hitting sales campaign for you.

Fact is, we've been starting new television *trends* for years. We originated the first Western series made for television (Gene Autry); the first and only Western with a female star (Annie Oakley); the first "documentary" service show (Navy Log); the first air-age series (Whirlybirds); the first Civil War series (The Gray Ghost). And there are more pace-setters in production right now.

Maybe one of our current or upcoming program series will fit your aggressive sales plans. If not, we'll produce one *that will*. The point is, when you want to start something, start with a call to...

**CBS TELEVISION FILM SALES, INC.**

*"...the best film programs for all stations"* 



## "NOW IT CAN BE TOLLED"

(Continued from page 42)

terms come to pay television. Now you won't have to miss the great shows like "The Swamp Woman Strikes Back" because you don't have the ready cash. Now you can (Hold up paper) see now, pay later. . . . Enjoy a full month of Payola Tv. and spread the cost over a full year. . . . You heard me right. a full year. . . . Twelve months to pay. Friends, the Payola Finance Company can enable you to see the real programs for one full month. . . . All the best offerings from Payola Tv Corporation for a full month . . . with a year to pay . . . don't stint yourself. See now . . . pay later . . . only two percent interest on the unpaid balance. Call the Payola Finance Company right now. Payola Finance Company is not a subsidiary, in the ordinary sense of the word, of Payola Tv, Channel Z.

**Video:** Fade out. Fade in award set.

**Stamper:** Good evening, I'm Melvin Sturdley. Tonight, Payola Tv honors a great American . . . Maximillian (Muchos) Pesos. (Et fanfare).

**Video:** Dolly out full set. Pesos enters, waves to viewers.

**Stamper:** Yes ladies and gentlemen, tonight this man, may I call you Muchos?

**Pesos:** Sure.

**Stamper:** This man, Muchos Pesos has been chosen by NAPO, The National Association of Pay Tv Operators as pay-viewer of the year. (Applause) Mr. Pesos is described as the kind of man who makes pay tv what it is today. And we've flown Mr. Pesos all the way from Oilston Texas tonight in order that you might see him presented this magnificent loving cup as "pay viewer of the year." (Applause) Mr. Pesos is the living embodiment of "the real payola." Congratulations Mr. Pesos.

**Pesos:** It ain't really nothing, I just love to pay. I even got a Payola in the bathroom.

**Stamper:** Mr. Pesos is what is known as a maximum viewer.

**Pesos:** Yeah, I watch a full fifteen hours of pay tv every week, including the special attractions, regardless of cost. Last year my bill was \$5,721.23.

**Stamper:** What programs are your favorites, Mr. Pesos?

**Pesos:** I like the full length double A masterpieces best. My favorite actress is Della Lowbridga, star of the Swamp Woman films. I could watch that gal coming out of a swamp all day. In fact the only Swamp Woman story I didn't like was "The Swamp Woman Dries Out." Della don't look half as good dry as she does wet.

**Stamper:** Thank you Mr. Pesos.

**Stamper:** A great American. Now friends, stay with us this evening for great entertainment at the lowest costs in the nation. Immediately following is tonight's sports feature . . . exclusively for the pay tv audience. And tonight at eleven . . . Howard Barrelbottom production's newest

**Video:** Card: "The Swamp Woman Fights Back"

masterpiece. . . . "The Swamp Woman Fights Back," with Della Lowbridga, for the first time anywhere. . . . A genuine double A film masterpiece described by the Hollywood Item as . . . "Indescribable." . . . by the Los Angeles Record as . . . "Soaking wet." . . . the Pasadena Post says . . . "You have to see it to believe it." And you can see it for only

75 cents on Channel Z at eleven.

**Video:** Fade out. Fade in. Big Bill set.

**Ward:** Hi sports fans. . . . Are you all set for another great sports feature? Well sir tonight we have a really big one for you. As you know the world's heavyweight champion signed for a title bout today, and tonight he's here to tell us all about it. Ladies and Gentlemen, the secretary of Waban Thomas Incorporated. . . . Waban Thomas, heavyweight champion of the world. Waban it's a pleasure to have you with us.

**Waban:** Thanks Bill, it's a pleasure to be here.

**Ward:** Waban, I understand the fight will be held in the ballroom of the Charlotte Hotel on March 10th.

**Waban:** That's right Bill, and it will be for the exclusive viewing of Payola Tv customers. And the cost will be the lowest in history . . . only one dollar a set.

**Ward:** I understand this fantastically low price is possible due to the fact that a sponsor has been obtained to help defray the expenses.

**Waban:** Yeah, but the commercials will not interfere with the fight, they'll only be between rounds. There will probably be some people griping about the commercials, but they won't interfere.

**Ward:** (To camera) That's right. . . . no interference because "When you pay it's not commercial" . . . that's Payola Tv's slogan. (To Waban) Incidentally Waban, I talked with your opponent, Harry Beltz this morning and he said . . . Quote . . . "I'll moider the bum."

**Waban:** He shoulda' stood in bed.

**Video:** MCU Anncr. by monitor in LE set.

**Anncr.:** (Laughing) Well, of course that's all pretty ridiculous. That little vignette was the figment of a television writer's imagination. A portrayal of some of the possible extremes pay tv could lead to. Tonight we want to give you the facts about pay tv . . . what it could mean to you. At the present time, pay tv is past the talking stages and might become a reality any day. The committee on interstate and foreign commerce of the United States House of Representatives has closed hearings on the subject and the matter might come up for a vote as early as Thursday of this week. If pay tv becomes a reality, you might pick up your morning paper one day and be confronted with a headline like this.

**Video:** MCU newspaper with death of tv copy.

Dolly out med. cover.

**Mayes:** Good evening, I'm Doug Mayes, a television newscaster. With me is another tv newscaster, Bob Provence. Bob and I have brought together two men who *know* what pay tv could mean. They are Charles H. Crutchfield, executive v.p. and general manager of the Jefferson Standard Broadcasting Co., and Larry Walker, president of WSOE TV, Inc.

**Mayes:** What exactly is pay as you go television?

**Walker:** Quite simple, pay tv is a proposal to charge a fee to see television programs. The two proposed methods are 1. Direct wires into your home. 2. Utilize existing channel during certain prime evening hours, but scrambling the picture so it could not be seen except by those who had installed an unscrambling device at a set price and then pay



# WJBK-TV

CHANNEL



DETROIT



## They Love Us In Southeastern Michigan

When they pop the question to TV viewers in the big Detroit area and in Flint, Port Huron and all the rest of this thickly populated section that makes up the nation's 9 billion dollar fifth market, here's the answer ARB and Pulse have been getting:

**The Station That's No. 1 is Detroit's Channel 2**

100,000 watts, 1,057-ft. tower • Full color facilities • Basic CBS

Represented by  
THE KATZ AGENCY, INC.



NATIONAL SALES OFFICES: 625 Madison, New York 22, N.Y.; 230 N. Michigan, Chicago 1, Ill.; 111 Sutter, San Francisco, Cal.



for each program they see.

*Mayes:* Who are the strong advocates of pay television?

*Walker:* They are not to be found among the general public. They are first, the equipment manufacturers. And secondly, the motion picture industry.

*Mayes:* In other words then, pay television does not intend to do away with free television, as we know it—but rather, to bring an additional program service at set rates?

*Crutchfield:* Well, that's partially right, Doug . . . but the advocates of pay tv have publicly stated that they could buy the best talent for their particular service, and they could of course, with the public's money—and there would be plenty of it—so, they would eventually monopolize all talent.

The two systems, in the opinions of the experts, simply could *not* co-exist—because economics of programing would make it impossible for free television in its present form to survive against the pay system, for which even a small minority of viewers paid.

For example: A few months ago, 60-million people in 22-million homes saw Mary Martin in "Annie Get Your Gun." If even one-tenth of these homes had paid one dollar each to see the show, this one single performance of that show would have brought in \$2 million to the promoters.

Incidentally—I don't know exactly how Larry (Walker) feels, but I imagine he agrees—In this pay versus free tv matter, our company does not believe that our own economic interests are at stake. If Congress should decide that pay tv is fair to *all* the American people, we shall participate in it, if we must. Actually though, our stations would probably derive even more net profit through the pay system than we do through the present system, expect that you—the viewers—would have to pay the bill.

To put it another way, we are confident that *if* pay tv becomes a reality—and it could—not we, not the networks, but the American people would be the losers.

*Mayes:* What precisely do the proponents of pay tv propose to offer.

*Walker:* Several things . . . first, full length feature movies, uninterrupted. The International Telemeter Corporation has said, and I quote—"Among the most important types of entertainment which *could become* available at home to the tv public are current motion pictures of high quality," end quote. Skiatron has said—as the capacity of subscription television becomes established, it may well be able to compete with theatres for motion pictures. And many motion picture producers and distributors have indicated that they are willing to play an important part in supplying program product to subscription television.

*Mayes:* Is the pay tv intent to bring better movies than we now get on free tv.

*Walker:* When asked about quality, pay tv advocates use such terms as "first class" and "older good pix." However over 2000 pre-1948 features from several of the major producers have already been released to free television. Release of post-1948 features has admittedly been held up by producers until the pay tv question is settled. Pay tv could afford to pay much more for features than free tv. The only additional features that pay tv can bring to television viewers are current productions. The films would be

newer, not necessarily better. In 1956 for instance only 272 features were produced in this country and *all* of those were *not* good. Quantitatively, this material would furnish only a tiny portion of the programing needs of a national audience that watches tv an average of five hours a day. Therefore the film industry would be forced to produce especially for tv or re-issue. They already do both *free*. For feature length movies, pay tv proponents estimate they would charge from 25 cents to a dollar twenty per set to see the films. Along these lines, feature films on pay tv are not only a threat to free tv, but local motion picture houses could not stand the competition and they too would eventually be out of business.

*Mayes:* Mr. Crutchfield, I think your point is that motion pictures *alone* cannot fill a telecast day, and that the use of them on pay tv would limit or end their availability for free tv and possibly local theatre houses. But surely pay tv would offer something other than movies. It is my understanding that another program source would "tap" is the Broadway stage. Surely there is a lot of material there.

*Crutchfield:* Not so much as you may think. Let's take the year 1956. . . . In 1956, 46 new shows opened on Broadway . . . 29 of these had less than 100 performances . . . 18 had less than 30 performances. Only 17 had runs of more than 12 weeks, and one of these was an adaptation of a tv show. Therefore there were only 16 "hits" in that particular year. Of course, you can revive a few older ones. But in the same year, *over 30* plays, introduced on Broadway, were presented by the free networks. Many of these with the original casts. A good example here is the 1956 presentation of "Peter Pan." The night "Peter Pan" was televised, approximately 20 million television sets were tuned to it. According to one pay tv company, if each set owner had paid only 25 cents for the privilege . . . five million dollars would have gone to the pay tv owners. I think this again illustrates why it's economically impossible for free tv to compete. Actually it would be almost physically impossible and artistically destructive to telecast current hits directly from Broadway theatres. Pay tv viewers would get from Broadway just about what free tv now provides . . . plays that have already proved their popularity in the theatres.

*Mayes:* All three major proponents of pay television have emphasized professional and amateur sports as a continuing source of programs. Do any of you gentlemen care to comment on that?

*Walker:* Yes . . . In 1956 free television brought 860 Major League baseball games into American homes. A family that saw three games a week would spend about five cents on electric current for all three. Pay tv proponents have estimated that their systems would charge from a dollar and a half to three dollars for the same service. Income from baseball alone looks so good that two teams have already relocated on the promise of pay tv revenues. Free television has been offering three fights a week for some time. The only really important fights that have been missed are a few that have been withheld from free tv or blanked out in the immediate fight area. These fights would constitute no more than a fraction of one percent of all the hundred



## ARB\* REPORTS:

# NO OTHER TV STATION

Makes a Significant Penetration

into the

TEXARKANA METROPOLITAN AREA

# KCMC-TV — 1<sup>st</sup> Place

In Every Quarter Hour Strip — 7 a.m. to 10 p.m. Seven Days a Week

### MORNING

KCMC-TV  
Capt. Kangaroo **14.5**  
Nearest NBC  
Station 3.4  
Nearest CBS  
Station 0.6\*  
(Ave. of 19 Weekly ¼ Hours)

### AFTERNOON

KCMC-TV—"As  
the World Turns" **19.3**  
Nearest NBC  
Station 1.9  
Nearest CBS  
Station 1.1\*  
(Monday thru Friday)

### NIGHT

KCMC-TV 6 p.m. **51.6**  
Local News  
Local News  
Station B 3.4  
Local News  
Station C 0.9  
(Monday thru Friday)

\*Texarkana Metro. ARB—Nov. 1957

\*Program Identical to that on KCMC-TV

### OTHER SAMPLE RATINGS

|                                  |                        |                |                        |
|----------------------------------|------------------------|----------------|------------------------|
| Doug Edwards<br>(Mon. thru Fri.) | 51.7 (to 1.0 and 1.7)  | Playhouse 90   | 59.9 (to 4.5 and 5.5*) |
| Gunsmoke                         | 61.7 (to 0.6 and 7.6*) | Highway Patrol | 52.6 (to 2.7* and 4.6) |
| Red Skelton                      | 64.8 (to 6.4 and 4.3*) | Lucy & Desi    | 64.1 (to 8.2 and 4.9*) |
| Name That Tune                   | 58.4 (to 8.8 and 2.7*) | Pro Football   | 23.1 (to 0.6 and 0.9*) |

President Eisenhower — On All 3 Stations — KCMC-TV 52.3; Station B 6.7\*; Station C 5.8\*

In this Important **TEXAS-ARKANSAS-OKLAHOMA**  
Territory — Your ONLY Buy Is



WALTER M. WINDSOR  
General Manager

# KCMC-TV

CHANNEL 6 — 100,000 WATTS  
TEXARKANA, TEXAS-ARKANSAS  
Represented by Venard, Rintoul & McConnell, Inc.



RICHARD M. PETERS  
Commercial Manager



of hours of major sports events now on network or local television every year.

**Mayes:** In other words in order to get a very few more events you would be forced to pay for all your sports viewing.

**Walker:** That's right.

**Mayes:** All the promoters of pay television mention educational and cultural programs as part of the material that might be available. However, it seems to me that educational and cultural programs would offer discouraging box office possibilities to pay television.

**Crutchfield:** You're absolutely right. The only recurring specific example of cultural and educational programs cited, which *might be* made available, is opera. Right now, free tv offers quite a bit of opera. In addition to major scenes from important operas, on such diverse programs as the Ed Sullivan Show and Omnibus, just to name a couple. . . . network tv has recently staged 11 complete operas, plus programs of highlights of the great operas. In 1956, the Metropolitan staged 28 operas. Our current free tv educational and cultural programs are made possible by the flexibility of network television and local stations. The proponents of pay television have specified *no educational* programs in their proposals.

**Mayes:** Is it true that another pay tv proposal for program sources is existing tv shows?

**Walker:** Yes, the pay tv proponents say they would begin with sports events now free to viewers. They said they would use good older movies . . . now free to viewers. They say they will take stage plays after they have succeeded on Broadway . . . now free to viewers. Because even all these sources could not furnish enough program material for an entire year, pay television would have to take top program from free television. If several pay tv organizations were competing with one another, the shortage of program material would be even more acute, and further inroads would be made on the supply of free tv programs. Pay tv would be able to accomplish this wholesale siphoning of programs from free television by raising more revenue from the few viewers willing and able to pay than what advertisers can pay to bring the program to everyone free.

**Mayes:** Gentlemen, we've pretty well covered the proposals of pay television, and I would say that it appears to me that they intend to offer about the same thing you get now free.

**Crutchfield:** Oh, but they don't! They leave out several things. In addition to the cultural and education programs they are ignoring, where are the news programs? The daily newscasts? . . . special events . . . speeches by important government heads . . . background and roundup reports . . . interviews and local news?

One network news show, I know of, has an estimated audience of 34 million people. The network makes available to this show 615 correspondents, 147 film crew members, 37 administrative staff members and 16 studio staff members. This show is only part of their job. Do you think the pay tv companies are going to set up this kind of a news staff with news gatherers in 263 cities the world over? And how about atomic tests, inaugurations, congressional hearings, the Queen of England's visit, and the political conventions. In the 1956 conventions the combined networks telecast 174 convention hours. Do you think their money would have *improved* the conventions you saw for

free. And let's not overlook programs on scientific progress . . . a major condition of survival.

**Mayes:** Thank you, gentlemen.

**Video:** Fade out. Fade in Anncr.

**Anncr.:** Of the 50 million families in this country 42 million of them have a tv set in their home. These Americans have paid out over 16 million dollars for their sets to be used for free entertainment. We have free access to over a half billion dollars worth of television programming from the networks alone each year at the flick of a switch. Adding a "domestic slot machine" such as this to all those sets would run into millions and pay stations would be given the right of the people, since heretofore the air waves have belonged to the people. The pay tv proposal, if accepted would authorize them to use the air waves for pay. From the foregoing discussion, it would seem that in transferring the costs of television from the advertiser to the viewer, pay television would create an entirely new item of considerable dimension for the family budget. International Telemeter Corporation has suggested payments on a per program basis ranging from 25 cents to two dollars plus an installation cost for the unscrambling device of 30 to 50 dollars. Skiatron Corporation has suggested the same per show price range, but would charge a rental fee of from two to three dollars a month for the decoder. Using these figures, let's assume a family cut its tv viewing time from five to three hours a day, from 35 to 21 hours a week and distributed it as follows:

|                                      |        |
|--------------------------------------|--------|
| 4 Hrs.—2 baseball games @ .75        | \$1.50 |
| 3 Hrs.—2 films @ .75                 | 1.50   |
| 3 Hrs.—2 plays @ .75                 | 1.00   |
| 3 Hrs.—1 opera @ .60                 | .60    |
| 2 Hrs.—2 stellar variety shows @ .75 | 1.50   |
| 6 Hrs.—miscellaneous @ .50           | 3.00   |

The weeks' program costs would, then, total \$9.10 or \$473.20 a year.

That's more than the average family now spends on a doctors and dentists bills, plus all drugs and medicine plus all cosmetics and shaving supplies, plus all dentifrice and items of personal and medical care.

It has been estimated that only one-sixth of the American people could afford this kind of an addition to the family budget. Could you afford it? As we told you at the beginning of this program, the Interstate Commerce Committee of the U. S. House of Representatives has closed its pay tv hearings, and the matter can come to a vote as early as Thursday. If you want to preserve television as we know it today, we urge you to write or wire your congressman tonight. Unless you want to share the multi-million dollar cost of tv programs . . . act now. Write or wire your Congressman. A nationally known television critic summed it up as follows. . . . "I haven't seen very much in the way of promises that isn't already being fulfilled under our current system. I have a horrible vision of some dis-encharmed pay tv booster summing it all up in a column three or four years from now." . . . Alas, I might conclude, the programming we're getting now is just like the programming we were getting back in 1957. There's just one difference . . .

**Video:** Title Slide.

**Audio:** Now it can be tolled.

Write or wire your Congressman your views tonight.





# **6th MARKET** **IN TELEVISION ADVERTISING**

Cleveland is also the 6th HIGHEST  
IN SPENDABLE INCOME per family  
of the 50 MAJOR metropolitan areas  
(SRDS DATA)

4,300,000 viewing  
WJW-TV in OHIO'S BIGGEST,  
MOST STABLE MARKET



# **WJW-TV**

**CLEVELAND, OHIO**

**1630 EUCLID AVE. TOWER 1-6080**

**REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.**



## PICTURE WRAP-UP



The "winner" in the flyweight class, Harvey McPhee. P.A.L. boxing supervisor Johnny Cesario (far l.) makes announcement during first live telecast of Kid Glove program by WNBC, New Britain. Match was refereed by former world featherweight champion Louis "Kid" Kaplan (2nd l.). Police officers Sal DeMartino (l.) and Max Atwater acted as Harvey's seconds

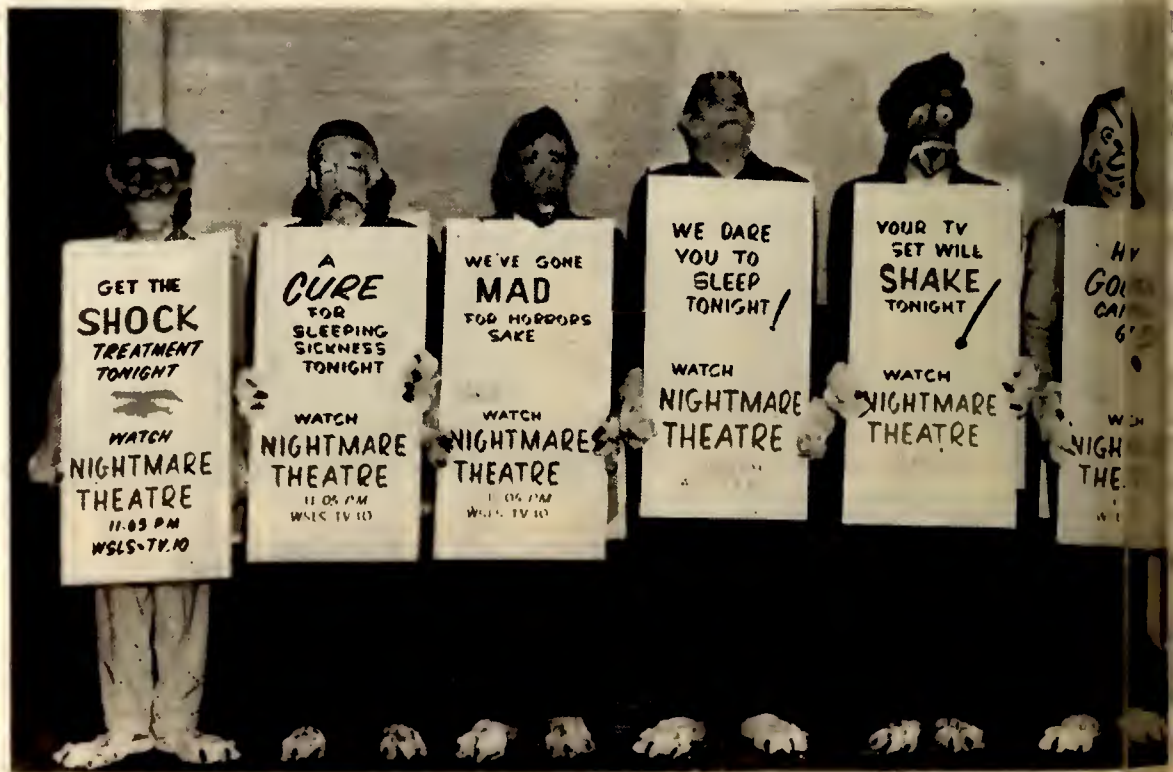


\$2500 smile lights face of adman Wm. E. Stauber (l.) Harvey-Massengale Co., Durham, N. C., as he gets idea contest prize from Jack Liston, mgr. KGNC, Amarillo in station's campaign for national advertisers



Snowmanship was theme of contest run by WHB following recent blizzard in Kansas City. Listeners responded with over 1500 entries. Pictured here is one runner up in the "most attractive" category of entries

Royal trade mark for the Winter Carnival is Miss "Royal Crown Cola," Bunny Cooper, shown here as she left Idlewild to participate in festivities in St. Paul, Minn.



Draculas roamed the city streets of Roanoke when WSLS-TV introduced its new Screen Gem series of horror movies. Group above was equipped to shock the viewer coming and going



# News and Idea WRAP-UP

## ADVERTISERS

Dow Chemical is moving Saran Wrap back into the network picture with a spring campaign on NBC TV daytime, with the budget around \$250,000.

It will be two quarter-hours of *Treasure Hunt* and *Price Is Right* every other week for 13 weeks.

Advertisers can about write finis to the wave of taxing media that the city of Baltimore started.

Baltimore's Mayor, Thomas D'Alessandro, is pressing for repeal of the city's 4% levy on advertising.

Firestone, to cover the increasing diversification of its products, on 1 March will decentralize its Industrial Products Company into two separate companies.

The Fall River, Mass., unit, to be known as Firestone Rubber and Latex Products Co., will produce Foamex, a mattress and cushioning material, and other rubber and plastic products.

The Gillette Company reports 1957 net earnings after taxes of \$25,900,000—a decline from the 1956 figure of \$31,544,304.

Common stock earnings stood at \$2.80 per share, compared with \$3.40 per share in 1956.

### New campaigns:

**Armstrong** will use network tv and print media in 1958 in behalf of its flooring and floor covering products. The company now sponsors *Armstrong Circle Theatre*, the only nighttime tv show sponsored by a flooring manufacturer.

**Ronson** will use extensive trade and consumer advertising to back two new products—Pre-Shave and After-Shave lotions.

**Lanolin Plus** is going into a \$500,000 saturation tv spot campaign for Lanolin Plus Liquid, Lipstick 35, Lanolin Plus Shampoo and Hand Lotion.

## AGENCIES

The big news event on Chicago's Michigan Avenue this week was the switch of Needham, Lewis & Brorby's end of the Swift & Co. account to Kenyon and Eckhardt.

The budget: \$1.5 million.

Buick's selection of a new agency is expected to come through this week.

The list apparently has narrowed down to Burnett, Y&R, B&B, Compton and Cunningham & Walsh.

Weiss & Geller is the new agency for Bon Ami, formerly with EW-R&R.

Approximate billings: \$1,000,000, with most of it going to tv and newspapers.

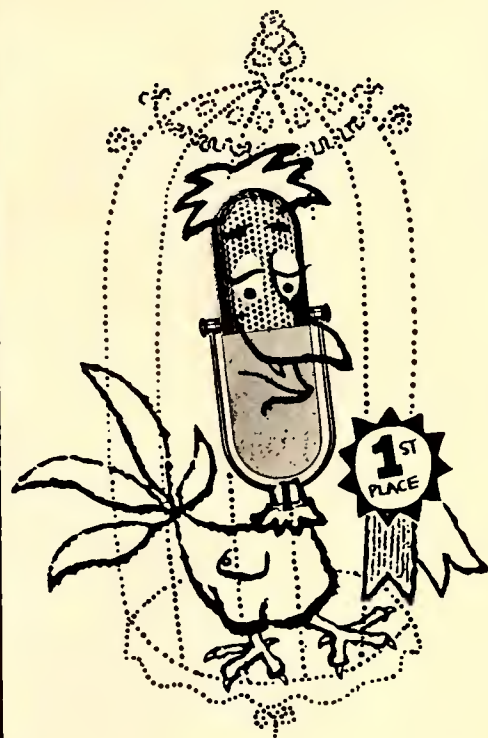
**Agency notations:** August Dorr Associates, 22-year-old Miami advertising firm, has changed its name to Hume, Smith, Mickelberry Advertising, Inc. . . . **Richard L. Minns, All-state Advertising**, has opened a West Coast branch office in Hollywood. Called Richard L. Minns and Associates of California, the branch will be supervised by Nita Underwood of the firm's home office in Houston.

**Another Boston merger:** Copley Advertising Agency and Robotham Advertising have united under the name and offices of Copley Advertising Agency.

**Conven'ion:** Western States Advertising Agencies Association will hold its annual conference 23-26 April in Palm Springs.

**Top level shifts at Gotham Vladimir this week:**

Irwin A. Vladimir, chairman of the board; Arthur A. Kron, president and treasurer; G. Ellsworth Harris, vice chairman of the board; William V. Ricglane, vice president; Sally Allen, assistant secretary and assistant treasurer.



## Tidewater's Top Tune-Loon!

WGH RADIO . . .  
Singing your client's  
praises to the combined  
audiences of  
Norfolk, Newport  
News, Hampton,  
Portsmouth and  
Virginia Beach . . .  
24 hours of exciting  
color sound.

Sing out for your John Blair bird



Tidewater's **BIG** Station . . . 5000 watts  
Channel 131 . . . Norfolk, Virginia



## TERRE HAUTE, Indiana's 2nd Largest TV Market



251,970  
TV Homes

BOLLING CO.  
NEW YORK  
CHICAGO



## NOT HARD OF HEARING



BECAUSE MORE PEOPLE LISTEN TO

**WSJS**  
RADIO  
**WINSTON-SALEM**  
NORTH CAROLINA

than the other three city  
stations combined

AM-FM **NBC** 5000 W-600 KC

AFFILIATE FOR  
WINSTON-SALEM/GREENSBORO/HIGH POINT  
CALL HEADLEY-REED

ures; and Frank A. Birdsall, vice president.

**Directors elected by McCann-Erickson this week:** Thomas P. Losee, Peter G. Peterson, Rudyard C. McKee, Paul E. Foley, and Phipps L. Rasmussen.

In addition, Losee has been appointed assistant to the president and coordinator of corporate services, and Peterson appointed assistant to the president and co-ordinator of corporate services to the regional offices.

**New stockholders and elected to the board of Weiss & Geller:** Lawrence Wisser, senior v.p. and creative director; and Max Tendrich, executive v.p. and media director.

**West Coast changeovers:** Emil Reisman, partner with Jon M. Ross Advertising, L.A. He was formerly L.A. manager for Richard N. Meltzer Advertising . . . **Albert O. Meyer**, v.p. and general sales manager for H. G. Saperstein and Associates, Beverly Hills . . . **Richard Lewis**, assistant research director for McCann-Erickson, L.A. . . . **Ruth Wexler**, copywriter for Wade Advertising, Hollywood . . . **Jim Whitby**, now with Kennedy, Walker & Wooten, Beverly Hills.

**Other personnel moves:** Doris J. Lorenz to the copy staff of John T. Hall, Philadelphia . . . **Robert T. Hoyt**, v.p. for Brudno & Bailey, Westfield, N. J. . . . **Eileen F. Hauck**, personnel manager for McCann-Erickson . . . **Tom De Huff**, radio-tv account executive on the American Cyanamid account for Cunningham & Walsh . . . **W. O. Yocum** and **Merritt R. C. Schoenfeld**, account executives and v.p.'s for H. W. Kastor & Sons Advertising, Chicago . . . **Milton Ackoff**, art director for Richard K. Manoff . . . **Herb Howard**, v.p. and creative director for Richard Crabb Associates, Chicago . . . **Frank Migliore**, assistant to Ted Eisenberg, partner, for The Zakin Company . . . **Richard V. Morse**, account executive for Doherty, Clifford, Steers & Shenfield, Inc. . . . **James N. Aparo** and **Bernard R. Clorman**, to the art staff of William Schaller Co., West Hartford, Conn. . . . **Green Fenley III**, copywriter for Dancer-Fitzgerald-Sample . . . **John G. Schroeder**, media assistant for Geoffrey Wade Advertising, Chicago . . . **John C. Naylor, Jr.**, account

supervisor on the Busch Bavarian Beer account for Anheuser-Busch, St. Louis . . . **Stephen J. Burke**, account executive for Lloyd Advertising, Boston.

## NETWORKS

**Pat Weaver makes news this week as the broker for a quiz show, *Make Me Laugh*, which Tareyton (American Tobacco) is spotting on ABC TV 10 o'clock Thursday nights.** Weaver is also the giveaway's consultant.

The show was sold while Revlon's Martin Revson was analyzing its prospects.

Program's cost: \$15,000, plus \$1,500 for prizes.

**Jules Dundes, CBS Radio v.p., speaking before the San Francisco Ad Club, took a swipe at the misconception that people don't listen to radio at night.**

His battery of countering arguments:

- Surveys show that nighttime radio audiences are virtually the same in size throughout tv's prime time.
- More than two-thirds of all families listen to radio after 7 p.m. in the course of a week.

**Some projects being carried on by Mutual and affiliates:**

- A professional journalist organization called the Mutual Network News Correspondents' Association is being formed by radio news journalists. One of its goals will be to secure equal press privileges for radio newsmen.
- "Operation Roadbeat," being tested by 31 stations, gives motorists regular road traffic bulletins in an attempt to eliminate traffic tie-ups on the highways. If practicable, the plan may be adopted by Mutual's entire station hook-up.

**In the public service:** ABC's John Daly has recorded two short tv promotional spots for use by stations during brotherhood week. They feature Mr. Daly speaking about and for brotherhood.

**Advertiser buys on the networks this week:**

- American Tobacco Company has renewed its sponsorship of *The Jack Benny Program* over CBS TV for 1958-59.



IN DETROIT, GET **MP**



|  |
|--|
| ★  |
| HUGH ROBERTS<br>6:00-9:00 A.M.                   |
| ★  |
| JIM WOOD<br>11:00 A.M.-12 N                      |
| ★  |
| BOB MAXWELL<br>12:15-2:00 P.M.<br>6:30-7:30 P.M. |
| ★  |
| JIM DELAND<br>4:00-6:00 P.M.                     |
| ★  |

reaches **MORE PEOPLE**  
moves **MORE PRODUCTS**  
makes **MORE PROFITS**

**WWJ** AM and FM **RADIO**

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**  
NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.



- **General Mills, Grove Labs and Dodge Division** have purchased segments totaling \$200,000 under CBS' "Impact" nighttime radio plan.

- **Bristol-Myers** will sponsor *Pocketbook News* featuring Wilma Soss over NBC Radio beginning 10 February.

- **General Mills** for Cheerios and **R. J. Reynolds** for Camels and Wintons will co-sponsor 10 Weekend News broadcasts over ABN.

- **General Foods** has bought segments of *Do You Trust Your Wife*, live daytime show on ABC TV; and General Foods for Postum has purchased participations in *Country Music Jubilee*, Saturday evenings on ABC TV.

- **The Mennen Co.** and **Miles Labs** will present the Carmen Basilio-Sugar Ray Robinson middleweight championship bout, broadcast by CBS on 25 March.

**The executive realignment at ABN this week:**

Dale L. Moudy was named to the new post of assistant to the president, continuing his former position of director of special station services.

Also appointed: Irv Lichtenstein, director of promotion and exploitation; Henry W. Levinson, director of sales development; and Lawrence J. Pollock, director of research.

**Other personnel:** William R. McAndrew, elected v.p., news, for NBC. He was previously director of NBC news . . . John Schulz, to the Chicago sales staff of NBC Radio.

## FILM

Watch for Hecht-Hill-Lancaster, Hollywood's most successful box office producing team, to enter the field of television films.

The firm's plans are still in the making, but obviously the accent of its initial tv productions will be on big stars.

A leveling off of film costs was noted this week by Ziv president John L. Sinn.

Budgets, says Sinn, have reached a plateau that is realistic in terms of production needs and advertisers' ability to pay.

At the same time, Sinn noted, the most flagrantly wasteful aspect of production today is the concentration of film activity in the spring and summer months.

Year round activity, he says, should allow a larger investment in better scripts, directors and stars.

**TPA's *Adventures of Tugboat Annie* goes into distribution this week.**

*Annie* has already been sold in Canada, England and Australia.

NTA has moved into station ownership with the purchase from Loew's of the final 25% stock in KMGM-TV, Minneapolis-St. Paul. Previous 75% was acquired from United Television last November.

The company is awaiting FCC approval on a call letter change to KMSP-TV.

Also hinging on FCC approval is NTA's purchase of WATV, WAAT and WAAT-FM, Newark.

**Merchandising:** Voit Rubber Co. plans an extensive tie-in promotion with Ziv's Sea Hunt. Underwater sporting goods ranging from snorkels to depth gauges, and all carrying the Sea Hunt name, will be featured in more than 16,000 retail outlets across the country.

A "double impact" plan for distribution of its 20th Century-Fox Hours has been inaugurated by NTA.

The hour-long rerun series will be offered to advertisers on the NTA network on short term (13 weeks) contracts for twice-weekly airing (Sunday afternoon and one prime weekday time).

Purpose: to double advertisers' exposure without extra program costs.

**Sales:** AAP sold its Vanguard package of Warner films to an additional six stations . . . BBDO has purchased CBS TV Film's *The Brothers* as summer replacement for *The Jack Benny Show* . . . Medallion Tv Enterprises has announced three sales of its new series, *High Road To Danger*, to International Harvester for KOOK-TV, and station sales to KOLD-TV and KIEM-TV.

**Ratings:** First ARB ratings, among others, on ABC TV Films' *26 Men*



**DON'T get snowed under  
an avalanche of spots  
in *BUFFALO***

**NO DOUBLE SPOTTING  
NO TRIPLE SPOTTING**

**ON *WWOL***

*More listeners per \$ too*  
*Dig out the facts and figures*

Check ✓ **NIELSEN**  
check ✓ **PULSE**  
Check ✓ **HOOPER**  
✓ check The 50 national advertisers  
who now include WWOL  
radio in their budgets!

**WWOL**  
315 MAIN STREET, BUFFALO, N.Y.

**NATIONAL REPS:  
FORJOE & CO.**





*This is the kind of hold our station has on people*

You meet people face to face and heart to heart here — the growing-up and grown-up people of 747,640 T.V. homes. These are flourishing and happy homes, in the thriving 41 counties in the 3 states of the WHIO-TV market. Our loyalty is expressed in our programming, in public service — in such little things as

no triple spots. Theirs we learn about through mail counts and ratings in which we consistently excel.

These people comprise one of the most rewarding areas you can reach — both in quality and size. Let National Representative George P. Hollingbery tell you all about them.



ONE OF AMERICA'S GREAT AREA STATIONS

*Reaching 2,881,420 People*



the Jacksonville porpoise with a purpose, says:

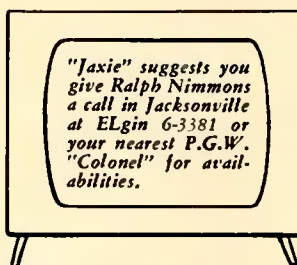
## TAKE A MINUTE



BASIC  
NBC AFFILIATION

to get your share of this important Florida-Georgia \$1½ billion market. It's "Theater 12" every Saturday and Sunday evening at 11:20 P.M. Frame your sales message with great, audience-getting Twentieth-Century Fox and Warner Brothers movies . . . and in the Jack Paar "Tonight" show Monday through Friday.

Represented by Peters, Griffin, Woodward, Inc.



**WFGA-TV Channel 12**  
Jacksonville, Florida  
**FLORIDA'S COLORFUL STATION**

CASCADE CASCADE CASCADE  
CASCADE CASCADE CASCADE  
CASCADE CASCADE CASCADE  
CASCADE CASCADE  
CASCADE  
CASCADE  
CASCADE  
CASCADE  
CASCADE  
CASC  
That's it, Smidley,  
99, 100, 101...



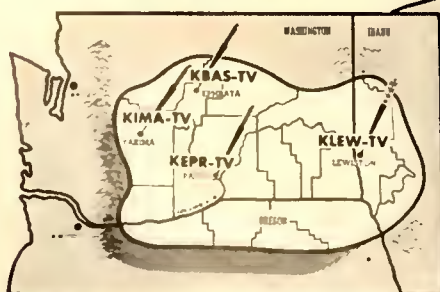
FREEBORN

See how it adds up, Smidley? This Cascade TV is a "must" buy with our time-buyers. One of the nation's top 75 markets, it's the biggest single TV buy in the West. Where else can you grab on exclusive, four-station, three-state market? This is it, Smid; all signed, sealed and delivered by KIMA-TV with its top-flight network. From now on, old man, we'll buy Cascade . . . or I'll know the reason why.

Quite a market . . .

E. B. I. . . . \$981,563,000  
Drugs . . . . \$22,603,000

Source: 1957 "Survey of Buying Power"



**KIMA-TV**  
YAKIMA, WASHINGTON

with its satellites  
KEPR-TV, Pasco, Wash.  
KLEW-TV, Lewiston, Idaho  
and KBAS-TV  
Ephrata, Moses Lake, Wash.

**CASCADE**  
BROADCASTING COMPANY

NATIONAL REP. WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

show a 36.5 in Burlington, beating combined competition by 3-1; 46.5 in Johnstown, 30.3 in Knoxville, topping Pat Boone and Climax; 37.2 in Lubbock over 24.2 for Perry Como; and 21.4 in Seattle-Tacoma, beating Burns & Allen.

MGM Features topped Ed Sullivan and Steve Allen in Baltimore with a 25.7 December ARB rating . . . Shirley Temple Films, on the NTA network for Ideal Toys garnered an average 29.1 Nielsen rating.

### In the foreign markets:

• Ziv international affairs manager Ed Stern is off on a month's European trip, where he'll finalize sales of Highway Patrol, Man Called X, Science Fiction Theater and The Unexpected in Germany, and Sea Hunt, Mr. District Attorney and Cisco Kid (third year) in England.

• The booming Australian tv market will expand next year with four new government-subsidized Australian Broadcasting Commission (ABC) stations in Brisbane, Adelaide, Perth and Hobart. Bids are also in for commercial tv stations in those areas.

Six stations currently operate in Australia: three in Sydney, three in Melbourne.

In New York this week, ABC head Col. Charles Moses bought several film shows. Among them: Lassie (second series), Wells Fargo, Bob Cummings, Tugboat Annie, Guy Lombardo and Stage 7.

**Strictly Personnel:** Leonard S. Holstad named comptroller of NTA . . . Patrick T. Ahern, to Guild Films as assistant sales manager . . . John E. Evans, to Canyon Films of Arizona as account executive and editor . . . Alan Gleitsman, promoted to west coast sales manager for syndication division of Sterling Television . . . John Newman has resigned as PR director of Official.

Nat Perrin has been reoptioned by TCF TV as executive producer on several new pilots . . . Devery Freeman, named producer of MGM TV's Thin Man in line with the series' switch in emphasis to comedy.

### RADIO STATIONS

C. E. Hooper is the first nationwide research organization to set up a car radio audience measurement service.



Hugh Riker, formerly president of Auto Radio Surveys, Albuquerque, will head up the new Hooper auto division.

Method: Coincidental with interviews taken at parking lots. Number of markets not available.

▲  
A gift for education: Mid-Continent Broadcasting Co., has made an outright gift of WTIx, its \$250,000 New Orleans station, to the Orleans Parish School Board of New Orleans, La.

The gift, made "because of Mid-Continent's interest in the cultural development of the community . . .," is contingent upon FCC approval of the simultaneous purchase of Mid-Continent of WWEZ, New Orleans, for \$500,000.

WTIX, under new call letters, will begin operations in approximately 90 days as an educational station. Mid-Continent will retain the WTIx call letters and operate henceforth on the channel used by WWEZ.

▲  
An item from the hi-fidelity sector: WBAI-FM, N.Y., is airing the Chicago Symphony orchestra weekly via a pickup from a Chicago concert hall.

The special angle: Transmission is over A&T's recently-installed 15,000-cycle radio-telephone line.

#### On the 1958 baseball front:

- **Dodger games** will be co-sponsored in ten western markets by American Tobacco and Eastside Old Tap Lager Beer (both BBDO). Broadcasts will originate from KMPC, L.A.

- **Milwaukee Braves' sponsor**, the Miller Brewing Co., has extended its bid for the next five years. Co-sponsor is the Clark Oil & Refining Corp., and broadcasts will emanate from WEMP.

- **Chicago Cubs and White Sox** daytime home games will be carried by WGN-TV for the next two seasons. The station recently signed a two-year pact with the Cubs and previously arranged for a three-year coverage with the White Sox.

#### "Happy News," or KWJJ's answer to troubled times:

Believing that negative attitudes toward the future are the result of "too much gloomy news in the papers these days," the Portland, Ore., station is programing every hour on the hour

# DOMINANCE

... that produces greater results  
from your sales efforts in the  
**RALEIGH-DURHAM AREA**

**48.6**

**SHARE OF AUDIENCE  
SIGN-ON TO SIGN-OFF  
(ARB, NOV. 1957)**

**MORE THAN THREE TIMES AS MANY  
QUARTER-HOUR FIRSTS**

|                    | <u>Leads</u> | <u>Ties</u> | <u>Total</u> |
|--------------------|--------------|-------------|--------------|
| <b>WRAL-TV</b>     | <b>308</b>   | <b>14</b>   | <b>322</b>   |
| <b>STATION "A"</b> | <b>62</b>    | <b>7</b>    | <b>69</b>    |
| <b>STATION "B"</b> | <b>—</b>     | <b>1</b>    | <b>1</b>     |
| <b>STATION "C"</b> | <b>98</b>    | <b>8</b>    | <b>106</b>   |

# WRAL-TV

TOP POWER, CHANNEL 5 

RALEIGH, N.C.

*Covering North Carolina from Greensboro to the coast,  
from Virginia to the South Carolina line*

**REPRESENTED BY H-R, INC.**



# We've Lit the Fuse at K-NUZ



## With "On-The-Go" RADIO!

### CELEBRATING OUR 10th ANNIVERSARY

This month, K-NUZ introduces new, fast-moving programs . . . new personalities, selected from the nation's top talent to add to their time-proven air salesmen who make K-NUZ . . .



## No. 1 Buy in HOUSTON

# K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581

"only news of economic growth, job opportunities, appropriations and indications of prosperity."

The station reports it has already sold three "Happy News" segments to advertisers who like the idea of being associated with something positive.

**Anniversaries:** WLOB, Portland, Me., celebrated its first birthday on 2 February with an open house . . . WCBS' public service program, *Let's Find Out*, completed its 5th year on the air on 9 February . . . WATO, Oak Ridge, Tenn., held open house to celebrate its 10th year on the air 1 February . . . WTIC, Hartford, Conn., observed its 33rd year on 10 February. WTIC was one of the original stations of the WEAF chain, the country's oldest network.

**People:** Adrian R. Cooper, program director for WHKK, Akron, O. . . . Fred A. Watkins, Jr., general manager for KTHS, Little Rock, Ark. . . . Laurese Byrd Gordon, director of promotion and advertising for WTOP, Washington, D. C. . . . Ted Austin, account executive for WHLI, Hempstead, N. Y. . . . Jack Boettner, news chief for KWIZ, Santa Ana, Cal. . . . Larry Dean, program director, and Eddie Williams, account executive for KSAN, San Francisco . . . Ben K. West, station manager for WTVP, Decatur, Ill. . . . Don Newbury, national merchandising manager and W. S. Morgan, Jr., national sales manager, for McLendon stations KLIF, Dallas; KTSA, San Antonio; and KILT, Houston . . . Jack Fiedler, general manager for KTSA, San Antonio, Tex. . . . David D. Larsen, promotion director for KNOB-FM, Long Beach-Los Angeles . . . Donald E. Knowles, station manager for WPOR, Portland, Me. . . . Mary Lee Sauer-mann, continuity writer for WRR, Dallas . . . Carleton Sieck, assistant general sales manager for KNX-CRPN, Hollywood.

### TV STATIONS

The prospects of pay-tv didn't look any too bright to Madison Avenue this week.

Reason for the downbeat view: The fact that the first pay-tv system—in Bartlesville, Oklahoma—has, for lack of business, cut programs and the monthly fee (from \$9.50 to \$4.95).



WBNS-TV's (Columbus, O.) cost-per-thousand calculator features a new addition this year:

It shows the number of tv homes in the top 30 markets — plus the usual cost-per-thousand and homes-per-rating data.

Now they're here: **Gerry Velona**, sales service assistant; and **Burke Kaplan**, assistant to the sales service manager for KTTV, L.A. . . . **Neil J. Murphy**, business manager for WBUF, Buffalo, N.Y. . . . **Robert B. Harris**, promotion director for WSTV, Steubenville, O. . . . **Joseph Moscato**, **James Smith**, and **Tom O'Connell**, salesmen for WEWS, Cleveland, O. . . . **Boyce Hawkins**, to the announcing staff of WSM-TV, Nashville, Tenn. . . . **George T. Rodman**, director of advertising, promotion and press information for KGO-TV, San Francisco . . . **Jim Diamond** and **Norman H. Cunningham**, account executives for KTVU, Oakland, Cal. . . . **Jane Bennett**, to the news staff of WBTV, Charlotte, N. C. . . . **Rexford L. Watson**, to the directing staff of KTIV, Sioux City, Ia. . . . **Ernie Leiss**, news director for WRCV AM-TV, Philadelphia . . . **Edward Goodrich**, staff art director for WHCT, Hartford, Conn. . . . **Tony Sands**, chief meteorologist for WLW AM-TV, Cincinnati.

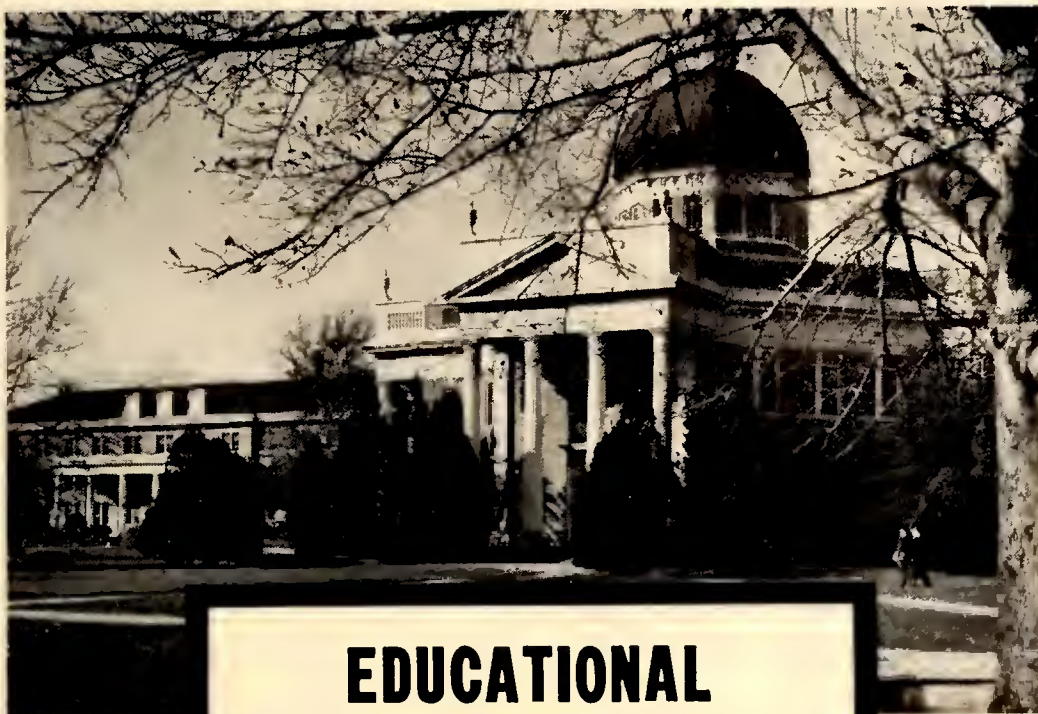
## FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

| Stock                          | Tues.<br>Feb. 4                 | Tues.<br>Feb. 11                | Change                          |
|--------------------------------|---------------------------------|---------------------------------|---------------------------------|
| <i>New York Stock Exchange</i> |                                 |                                 |                                 |
| AB-PT                          | 15                              | 14 <sup>5</sup> / <sub>8</sub>  | — <sup>3</sup> / <sub>8</sub>   |
| AT&T                           | 172 <sup>3</sup> / <sub>4</sub> | 171 <sup>5</sup> / <sub>8</sub> | — 1 <sup>1</sup> / <sub>8</sub> |
| Avco                           | 6 <sup>7</sup> / <sub>8</sub>   | 6 <sup>1</sup> / <sub>2</sub>   | — <sup>3</sup> / <sub>8</sub>   |
| CBS "A"                        | 28 <sup>1</sup> / <sub>4</sub>  | 26 <sup>1</sup> / <sub>2</sub>  | — 1 <sup>3</sup> / <sub>4</sub> |
| Columbia Pic.                  | 13 <sup>1</sup> / <sub>2</sub>  | 13 <sup>1</sup> / <sub>8</sub>  | — <sup>3</sup> / <sub>8</sub>   |
| Loew's                         | 13 <sup>7</sup> / <sub>8</sub>  | 14 <sup>1</sup> / <sub>2</sub>  | + <sup>5</sup> / <sub>8</sub>   |
| Paramount                      | 36 <sup>7</sup> / <sub>8</sub>  | 36                              | — <sup>7</sup> / <sub>8</sub>   |
| RCA                            | 35                              | 33 <sup>1</sup> / <sub>4</sub>  | — 1 <sup>3</sup> / <sub>4</sub> |
| Storer                         | 23                              | 22 <sup>5</sup> / <sub>8</sub>  | — <sup>3</sup> / <sub>8</sub>   |
| 20th-Fox                       | 24 <sup>3</sup> / <sub>4</sub>  | 24 <sup>5</sup> / <sub>8</sub>  | — <sup>1</sup> / <sub>8</sub>   |
| Warner Bros.                   | 17 <sup>1</sup> / <sub>2</sub>  | 18 <sup>3</sup> / <sub>4</sub>  | + <sup>3</sup> / <sub>4</sub>   |
| Westinghouse                   | 65 <sup>5</sup> / <sub>8</sub>  | 62 <sup>5</sup> / <sub>8</sub>  | — 2 <sup>3</sup> / <sub>4</sub> |
| <i>American Stock Exchange</i> |                                 |                                 |                                 |
| Allied Artists                 | 3 <sup>1</sup> / <sub>4</sub>   | 3 <sup>1</sup> / <sub>4</sub>   |                                 |
| Assoc. Art. Prod.              | 8 <sup>7</sup> / <sub>8</sub>   | 9                               | + <sup>1</sup> / <sub>8</sub>   |
| C&C Super                      | <sup>1</sup> / <sub>2</sub>     | <sup>7</sup> / <sub>8</sub>     | — <sup>1</sup> / <sub>8</sub>   |
| Dumont Labs.                   | 4 <sup>3</sup> / <sub>8</sub>   | 4 <sup>1</sup> / <sub>8</sub>   | — <sup>1</sup> / <sub>4</sub>   |
| Guild Films                    | 3 <sup>1</sup> / <sub>4</sub>   | 2 <sup>7</sup> / <sub>8</sub>   | — <sup>3</sup> / <sub>8</sub>   |
| NTA                            | 6 <sup>5</sup> / <sub>8</sub>   | 6                               | — <sup>5</sup> / <sub>8</sub>   |

# JACKSON, MISSISSIPPI...

*the South's fastest growing TV Market*



## EDUCATIONAL CENTER PRIME MARKET

Eleven senior colleges and thirteen junior colleges are located in the wealthy, diversified Jackson TV market. This heavy concentration of students represents a valuable market today as well as tomorrow. Only two TV stations reach this large potential—WJTV and WLBT.

## 231,105 TV HOMES

SERVED BY TWO GREAT STATIONS

**WJTV**  
**CHANNEL 12**

KATZ

**WLBT**  
**CHANNEL 3**

HOLLINGBERY





**NUMBER 1 STATION IN THE NATION**

**KROD-TV**  
NEW MEXICO  
EL PASO  
channel 4

In 3-Station VHF Markets (ARB—August)

Always first in the Southwest—now, first in the nation in Share of Audience in 3-station VHF markets. That's how the August ARB ranks KROD-TV—first in programming, first in power and tower-height, first in promotion... and, above all, first advertising buy to cover West Texas and Southern New Mexico.

**KROD-TV**  
Channel 4  
El Paso, Texas  
**CBS**

**CBS**  
AFFILIATED with KROD-600 kc (5000w)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

**ONE OF THE FIRST 100 MARKETS**

**QUAD-CITIES**

AS CLOSE TOGETHER AS THE BOROUGH OF NEW YORK

IOWA  
DAVENPORT  
EAST MOLINE  
MOLINE  
ROCK ISLAND  
ILLINOIS

**WHBF**  
RADIO & TELEVISION

**COMING!**  
Greatly Expanded TV Coverage  
from a New 1000-ft. Tower.

**CBS**

REPRESENTED BY **AVERY-KNODEL, INC.**

## NEXT FALL'S TV

(Continued from page 33)

ship and residuals. On the basis of a client commitment, a packager can get financing from banks and the client reduces his cost through reruns, if the show's a success."

This is a pattern that Colgate has already used with *The Thin Man* and *The Millionaire*.

They'll be back in the saddle again next fall, but new shows include relatively few Westerns. To date, the three networks anticipate the lightest casualties among existing Westerns, predict that client interest will hold up. Common denominator of upcoming "Westerns": They refuse to be called "Westerns," although they're gun-totin', action-packed shows generally set against nineteenth century America west of the Alleghany.

But, while last season's frontier sagas spawned some of tv's newest high-priced talent (Jim Garner, Hugh O'Brian), next fall such established Hollywood names as Glenn Ford, George Montgomery and Rory Calhoun are hoping to ride the trails.

Mystery-adventure will get biggest play. Programing experts say such escape entertainment will fare best. Emphasis in new entries will be upon action and chase rather than psychological suspense.

But one category of adventure shows continues to be a casualty of the times: There's little interest in science fiction because scientific progress of the moment is racing ahead of the writers' imagination. The risk in this type of show is too big.

Newest type of adventure-mysteries are ABC TV's two horror shows, now starting production. If late-evening movie viewing is any indication, these shows may start a new trend.

Star names have lost their sales value. Tv has reached the stage where it's developing its own names. The large number of Hollywood personalities wanting to hop on the gravy train is now beginning to bring down the price of star vehicles.

So far, there's little excitement about any new personalities coming to tv next fall, unlike 1957, when Frank Sinatra caused a stir. Only new series banking on the glamor appeal of its star-producer is the new Orson Wells show now in production in Italy for ABC.

The networks don't expect to

put any new stars under long-term contracts this year. Part of the reason: Most of the proved names are already committed. Also, viewer appeal of individual tv stars has proved to be short-lived on the whole.

As a result of the many singer-show casualties as well as profit squeeze on program sources, talent agents are now quoting lower prices for fall. Clients with variety shows may have their pick of current singer-stars for guest shots next fall.

Situation comedy is slated for a big comeback. But here, too, the search is for a "safe" show, rather than run-away hits. The pattern most often mentioned is *Father Knows Best*, rather than *Lucy*.

"Rise of situation comedies is normal after the lack of shows in this category last year," says ABC TV's Jim Aubrey.

While fewer than half the pilots now being offered are expected to get on network, the big interest in this show category again proves that tv show popularity moves in cycles.

Few singer-personality shows will survive.

Many half-hour musicals also are expected to pass into history by April.

Live panel shows and parlor game formats may outnumber quizzes. CBS TV is now working on six new panel shows, expects to include at least two in its fall lineup. ABC TV has several half-hour quiz and panel shows in the planning stage, but does not foresee a continued trend to big-money quizzes as such. NBC TV, with its Barry & Enright subsidiary, plans new quiz shows, mainly for daytime, but wants them to include home viewer participation.

Big-name comedians may come back in new formats. Most talked-about return to tv is Milton Berle's with his own hour-long production, *Off-beat*. This show concept, set for audience-testing on Kraft next week, is still in the talking stage.

Sid Caesar's future on ABC TV will depend upon ratings off his current show, but plans now are for him to stay with the half-hour, rather than go to a one-hour show.

For the moment at least, the day of the "stand-up" comedian is over. Those planning comebacks, including Red Buttons, are working along the Danny Thomas line by trying to develop situation comedy series.




# *Leadership!...*

**First  
Place**

**SIGN ON  
TO  
SIGN OFF**

**7  
Days a Week**

**ST** 

**9 AM  
TO  
12 NOON**

**WEEKDAYS**

**NOON  
TO 3 PM**

**6 PM TO  
MIDNIGHT**



**ARB  
December  
1957**



**Full 316,000 Watts**

From antenna atop  
Signal Mountain  
High above City

**THE BRANHAM COMPANY**



**CHATTANOOGA • The 77th Market**



# THE RCA VIDEO FOR COLOR AND MONOCHROME

**Combines the Picture Quality of Live Presentations  
with the Storage and Rerun Benefits of Film**

## **Immediate Playback**

No processing involved. Rerun immediately. Use as often as desired. Store program material for use at any time.

## **Sound Monitoring and Dubbing**

Sound monitor head provides simultaneous playback during recording. Separate sound erase head permits dubbing and re-recording without disturbing picture information.

## **Operating Convenience**

Special operative instructions can be recorded along with picture information, thanks to independent cue channel. A tape footage indicator provides precise cueing reference. Both local and remote controls are included.

## **Built-in Erase Head**

Built-in head completely erases tape prior to recording. It is de-energized in playback.

## **Air Lubricated Tape Guides**

New design tape guides precisely control the tape path. Air lubricated and virtually frictionless, they permit control of lateral positioning without distortion of tape edge.

## **Handles Color and Monochrome**

Records and reproduces all standard video signals color or monochrome, with equal facility . . . Available also for monochrome only. The ability of the RCA Video Tape Recorder to handle both color and monochrome program material with excellent results makes it a useful facility for television stations.

*Orders are being accepted now. You can get the whole story from your RCA Representative. Or write for descriptive literature.  
In Canada: RCA VICTOR Company Limited, Montreal*



**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.



# TAPE RECORDER



PROGRAM AUDIO

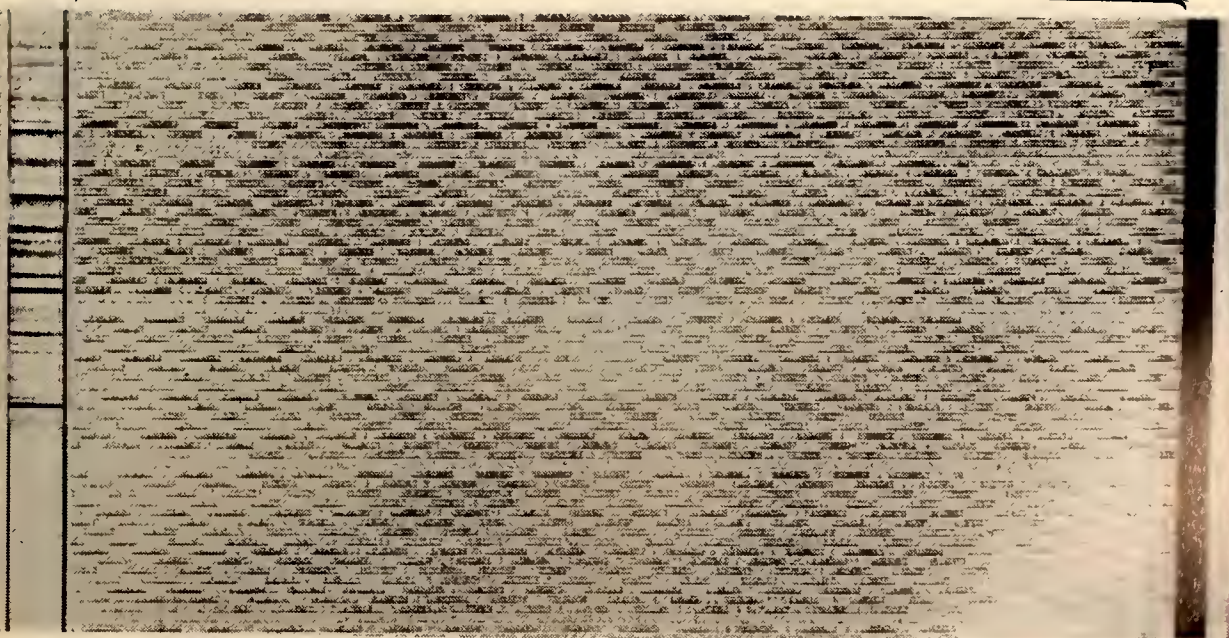
VIDEO TRACKS

CONTROL AND CUE TRACKS

Close-up of RCA Video Tape Recorder as viewed by Thomas E. Howard, Vice-President, WBTV and E. C. Tracy, Manager, RCA Broadcast and Television Equipment.

## SOUND AND PICTURE TRACKS ON VIDEO TAPE

This is a magnified view (2 $\frac{3}{4}$ X) of a small piece of recorded 2-inch video tape. It has been treated to make the recorded tracks visible. Picture information is recorded in transverse lines. Program sound is recorded longitudinally along the left edge. Servo control and cue information are recorded longitudinally along the right edge.





# We're first, but...

## WHO WANTS

## TO ARGUE ABOUT

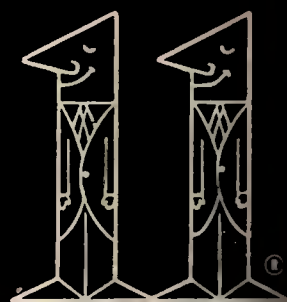
~~4 1/2~~ 3 1/2

## PER

## CENT

## ?

*Channel*



# KFJZ-TV

It seems there's a new champ born with almost every rating book in Dallas/Fort Worth. Only one fact is **constant**... It's the **tightest** four-station market in America! Right now **we're first** with 27.7 per cent\* share of audience. (Sign on to sign off Sunday through Saturday.) The fourth station trails by a mere 3.4 per cent... So who wants to argue?

High-rated nighttime minutes now available delivering a top family audience of 2.84 (average viewers per set — 12 per cent more than nearest competitor!

*\*Dallas/Fort Worth combined ARB, January, 1958.*

Ask **BLAIR-TV**

or Joe Evans, National Sales Manager



# WASHINGTON WEEK

15 FEBRUARY 1958

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SPONSOR PUBLICATIONS INC.

The stormy counsel of the House Commerce Legislative Oversight subcommittee—Dr. Bernard Schwartz—is gone, but how long it will take to clean up the political and personality debris is anybody's guess.

Sideline opinion is that before order is restored (1) regulatory agencies, which, of course, includes the FCC, will be severely shaken up, (2) candidates in this election year will seize upon Schwartz's charges as manna for the hustings and (3) an antagonism within Congress itself will be fired as they haven't been in many years.

The more pertinent events of the week that burbled within and around the subcommittee's investigation were these:

- The subcommittee fired Dr. Schwartz after he had managed to grab headlines all over the nation with his charges of whitewash and hauling in White House and Cabinet personalities.

- Representative Morgan Moulder (D., Mo.) resigned as chairman of the subcommittee and Rep. Oren Harris (D., Ark.), chairman of the full House Commerce Committee, took over as subcommittee chairman, at least temporarily. Moulder, however, stays as a member of the subcommittee.

- Senators Wayne Morse, John Carroll (D., Colo.), John J. Williams (R., Del.) and others in the same body got into the act, after Dr. Schwartz had turned over to Morse a suitcase or small trunk containing subcommittee files.

- Such leading democratic politicians as Harry S. Truman and Averell Harriman were among 16 of the Democratic Advisory Counsel to demand a full probe of the Schwartz charges. They asked that legislators different from those currently engaged in battling among themselves be assigned to a full and complete investigation.

- Several Democratic senators on the Senate floor, and without challenge from the Republican side as yet, indicated this was evidence of corruption in the Eisenhower Administration. Similar charges were expected on the floor of the House.

- Rep. Harris assured the press that Dr. Schwartz's charges that an FCC commissioner accepted money from a contestant for a tv channel and statements that "votes had been bought and sold in the granting of multi-million-dollar licenses and franchises" would be thoroughly probed. He added that as much of it as possible would be made public.

The patent outlook is this: Dr. Schwartz has stirred up so much controversy that it was impossible to see how a more searching probe than even he would have conducted could be avoided.

The House Commerce Committee by a 17-7 vote took the unusual route of a committee resolution to halt the FCC-authorized test of pay-tv.

The resolution has no force in law, but the FCC is expected to hold off on pay-tv for at least a limited time. Probably, if the committee does nothing further, the FCC will not authorize any actual broadcast pay-tv operation until well into 1959.

The committee promised to hold hearings on bills to ban pay-tv during late summer or early fall. But, even so, new bills would have to be introduced next year. And nothing can be done by way of approving such bills for consideration by the House until well into next year.

This is true, because the present Congress and all its unpassed bills die officially when the new Congress convenes. And the committee has conceded it has no plans for pushing ahead before this session is almost ended, or even until after it is ended.

The FCC will probably insist on new action during the first session of the new Congress.



# Local in management.....

The Corinthian stations are first and foremost local in character...for *great* stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent *local* management team...experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of the men and the role they play in Tulsa, Galveston & Houston, Fort Wayne and Indianapolis.



**THE CORINTHIAN STATIONS** *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



# Interrelated in service

The Corinthian stations have *more* than this. They benefit from each other's experience.

And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting...each outstandingly qualified in his field...Corinthian's Director of Programming, *Robert H. Salk*; Director of Sales, *Don L. Kearney*; Director of Engineering, *George G. Jacobs*; and Director of Research, *Charles H. Smith*. These men provide facts, judgment and the exchange of ideas upon which local management can base sound decisions.

Clearly, you get something *extra* when you buy a Corinthian station.



**THE CORINTHIAN STATIONS** *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



# SPONSOR HEARS

15 FEBRUARY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

The trend toward using craggy-visaged men in tv commercials—especially among the cigarettes—is catching on in other quarters.

Executives in high places in this business are asking that publications substitute prints that look like old kines for any of the retouched and prettified photos in the files.

AT&T—to whom radio has been a boon of boons—plans to help network radio celebrate its 35th anniversary.

The company's long lines division is collecting data for a brochure signaling the event.

Another major automotive account is expected to change agencies before the year is out.

The directors of the Detroit giant have deemed it wise to defer the switch until another of its brands is securely settled with a yet-to-be named agency.

The signs continue to point to the probability that R. J. Reynolds eventually will drop the Cavalier brand.

Esty this week cancelled a spot radio schedule it had been running for Cavalier. At its peak the campaign extended to about 100 markets and with 8 to 12 spots a week.

With NBC executive v.p. Charles R. Denney moving up to RCA, the radio network will be reporting directly to President Robert Sarnoff.

Significance: it underscored the personal support that Sarnoff has given radio ever since the presidency.

Ever hear of an account that didn't know how much money it could appropriate listening to presentations from 35 agencies?

That's the situation at Volkswagen of America, Inc., whose plan—when it does pick an agency—will involve this initial assignment: Help it make a survey to find out how much should be spent on advertising and how.

The ad manager is Scott Stewart, with headquarters in Englewood, N. J.

Over the years William S. Paley has developed many an administrator and sales executive out of CBS Spot Sales.

It's probably on the theory that if man is expert at selling spot time he's trained for the hard rigors of the business side of air media.

A roster of Spot Sales alumni (and their present places within CBS) includes:

|                   |                           |
|-------------------|---------------------------|
| Arthur Hull Hayes | CBS Radio president       |
| Merle S. Jones    | CBS TV president          |
| Howard S. Meighan | V.p., Hollywood tv        |
| William Hyland    | V.p., tv sales admin.     |
| Thomas Dawson     | V.p., tv sales            |
| Sam Cook Digges   | G.m., WCBS-TV, N. Y.      |
| Harvey Struthers  | G.m., WHTC, Hartford      |
| Frank Shakespeare | G.m., WXIX, Milwaukee     |
| Clark George      | Mgr. KNXT, L. A.          |
| Bob Wood          | Sales mgr., KNXT, L. A.   |
| Richard Hogue     | Sales mgr., WXIX          |
| Lamont Thompson   | Sales mgr., WHCT          |
| Norman Walt       | Sales mgr., WCBS-TV       |
| Charles McAbee    | Sales mgr., KMOX          |
| Robert Hoag       | Mgr., special prog. sales |



# T. V. spot editor

*A column sponsored by one of the leading film producers in television*

**SARRA**

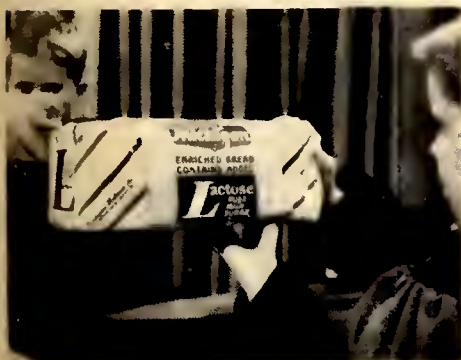
NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



O'Keefe's Old Vienna Lager Beer proves once again that nothing hits home as hard as a homey situation—like a busy young couple enjoying O'Keefe's Old Vienna as they prepare for company . . . or the guests themselves at the party. Good casting, a pleasing pace—with plenty of product identification—make an excellent case for directness and simplicity in this series of 60, 20 and 8-second commercials. Produced by SARRA for O'KEEFE BREWING COMPANY LIMITED, through COMSTOCK & COMPANY.

**SARRA, INC.**

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



This series of commercials sells bread for a regional company—in a big way! A jingle and an animated baker are used to focus attention on shots of the product in use and the benefits of Lactose. Here skillful photography makes arresting viewing out of something as uncomplicated as a child eating a piece of bread . . . a man walking with extra spring in his step. Lively, convincing, and produced by SARRA for MICHIGAN BREAD, MICHIGAN BAKERIES, INC.

**SARRA, INC.**

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Ciltone Paint is sold in French and English versions in 60 and 20-second spots that are as fresh as a wall newly painted with Ciltone. A snowy mountain peak sets the scene for one series; a lovely woman picking flowers establishes the "freshness" theme for another. In each, SARRA's adroit handling points up the product as a logical part of the action. Produced by SARRA for CANADIAN INDUSTRIES LIMITED, through NEEDHAM, LOUIS AND BRORBY, INC.

**SARRA, INC.**

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



It's quite a stunt to slice off the top of a man's head and make it funny! SARRA does it with trick photography and Arnold Stang's head and histrionics. In a series of 60-second and 20-second live action commercials for Scripto Pens, Stang "talks off the top of his head" while the announcer's hands demonstrate "colorescence" and other features of the product. A technical feat produced by SARRA for SCRIPTO, INC., through DONAHUE & COE, INC.

**SARRA, INC.**

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



## LESTOIL

(Continued from page 39)

executives state.

In late 1953, about 18 months before the agency was formed, two important Lestoil advertising decisions were made by Barowsky and his associates:

1. Use continuous advertising on a heavier scale to get better and more permanent results.

2. Use tv as the medium because of its demonstration properties.

**The last ditch:** These decisions amounted to a last-ditch attempt to put Lestoil in the retail market, according to Mrs. Eleanor Miller, Jackson account executive.

The new advertising program had to click with the housewives, or Adell executives were going to pull Lestoil back into its already developed industrial field.

Money was a problem in carrying out these plans—but Barowsky licked it by getting a credit assurance from a local bank. He never had to use the bank backing. It's history now that Lestoil hit the market like a heavy-weight right from the first round.

The opening bell, in January 1954, found Lestoil only on WHYN-TV, Holyoke, with 30 spots a week. But success brought fast tv expansion—first to West Hartford, Conn. Then, starting in January 1955, Lestoil bought tv in Manchester, N. H.; Hartford, Conn.; Portland and Bangor, Me.; Burlington, Vt.; Pittsfield, Mass.; Providence, R. I.; and Plattsburg, N. Y.

In March 1956 Lestoil cracked its first king-size metropolitan market—Boston. Next step: New York City, invaded in June 1956 with a \$400,000 tv investment.

From there on in, Lestoil tv spread like a prairie fire. Today, it's advertised throughout New England, in New York City and state, Pennsylvania, Maryland, Delaware, Washington, D. C., W. Virginia, Ohio, Michigan, Indiana, Chicago—and Puerto Rico.

**Tv idiosyncracies:** Lestoil's ad strategists incorporate several idiosyncracies in timebuying and usage of spot tv. These are:

- All station purchases are negotiated at Holyoke—with not only the station's representative, but also a station executive in attendance.

- Purchase of every tv station in

all of Lestoil's U.S. marketing areas.

- All timebuying is done on a 52-week basis.

- No spots used in the expensive time periods.

- No comparison copy permitted in commercials.

- The already explained practice of advertising before distribution.

The "personal appearance" requirement for station executives is undoubtedly the most unusual of these idiosyncracies. There are no exceptions to the mandate, regardless of distance involved, Mrs. Miller told SPONSOR.

Why does Lestoil make this demand? "We want to know exactly who we're dealing with, and we want them to know us," explains Mrs. Miller.

Another reason: "We feel these station men know their area and its audience. They know what the individual market likes and dislikes are and they can advise us accordingly," the account executive states.

How do station execs feel about making the trek to out-of-the-way Holyoke? "From all indications I've seen, they're very happy to do it," says Mrs. Miller. "We take them through our entire manufacturing process, lunch together and generally get our association off to a friendly and warm start," the Lestoil adwoman told SPONSOR.

How do station representatives view the requirement?

For the answer to that one, SPONSOR spoke to several reps whose stations are used by Lestoil.

"I don't think it's such a hot idea," one rep firm executive told SPONSOR. "We're paid by the stations to service an account and do a selling job, and if we can't do it—well, that's pretty sad," he said.

Does Lestoil get a better deal from the station man than it could from the rep? "No, not on our stations," the rep told SPONSOR. "They're not doing themselves any real financial good by dealing with stations directly, so why should they demand a station manager's or sales manager's presence?," he asked.

Does Lestoil try to pressure the station men for deals? "Essentially, no," the source continued, "but there is a sort of 'brainwashing' technique that might be part of a pressuring bit—or it could just be their way of doing business." What 'brainwashing'? "Oh, you know—they talk about the size of their buy as compared to the heaviest

52-week campaign listed on the rate card," the rep told SPONSOR.

"But on our stations," he said, "if the top discount is for 10 spots a week for 52 weeks—and they want 30 spots a week—then they pay three times our listed rate for 10 a week."

This rep said that generally his station men are split about three-to-one in favor of making the Holyoke visit. The one in four who's unhappy over it reconciles himself with the size of the Lestoil buy, the station rep said.

The company not only buys on a year's contract, but it's common knowledge that Lestoil has never left a station once it's signed up.

Lestoil buys all stations in a market for the same reason it uses both daytime and late evening hours—to get the most number of commercials televised to the biggest audience for the money invested.

Eskenasy explains it, "We figure if we show our commercials often enough over a long enough period of time, everyone who watches tv will be exposed at sometime or another."

"Number of stations in a market and population determine the total frequency for that area," says Mrs. Miller. "In New York City, we have our heaviest concentration — about 123 spots per week."

Minimum number ever used by Lestoil is 30 spots per week—and this schedule usually applies to one-station markets. "If the area is large enough to support two stations we figure a minimum of about 40 spots a week," Lestoil's account executive states.

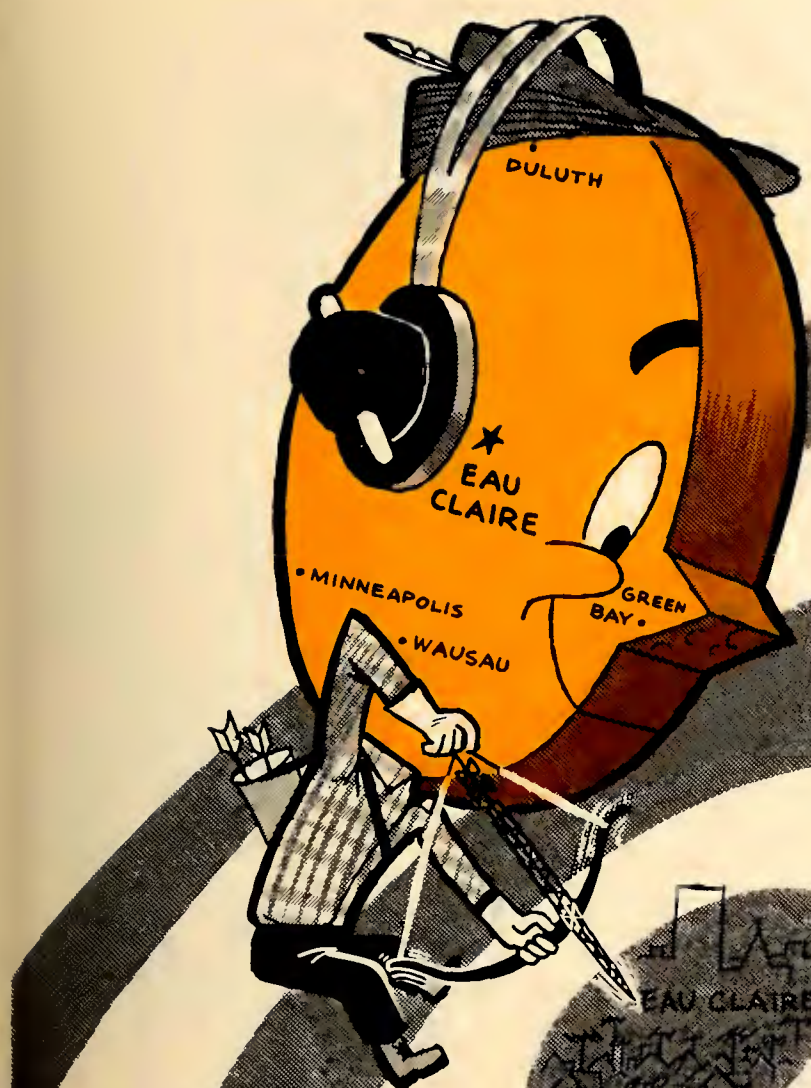
Heaviest usage of spots is between 9:00 a.m. and 6 p.m. to economically hit the housewife audience. "We also use one spot per station per night in late evening time to reach the man of the house," says Mrs. Miller.

Probably because of the heavy frequencies, Lestoil has, in some quarters, a reputation as a barter buyer. All of Adell's executives vehemently deny that barter purchases ever have been made. "We buy at rate card with quantity discounts only," they state.

President Barowsky is outspoken against the barter practice, stating: "Doing business in a roundabout way isn't one of my principles."

The term "clean business" is used frequently by Barowsky. He told SPONSOR, "When I started this business and needed every sale I could get so I could eat, I wouldn't 'deal,' and the





# YOU CAN'T MISS!

with

## WEAU-TV

Eau Claire . . . . the

# BIG CHEESE

IN WISCONSIN

- Programming the BEST of all three networks, ABC, NBC and CBS.
- A single station market in the heart of Wisconsin . . . covering twice the population and twice the area with our new 1,000 foot tower with maximum power.
- Serving a giant land of  $\frac{3}{4}$  million people and two million cows.

## WEAU-TV

EAU CLAIRE, WISCONSIN

See your Hollingbery man  
in Minneapolis, see BILL HURLEY



same policy holds today. Conduct a clean business," he says. "and you'll get your customers' confidence."

He admits that Lestoil has lost countless dollars through adherence to these principles. For instance, some chain stores demanded that they get trailers at the end of Lestoil commercials, Barowsky reports.

They got a flat turndown from Adell Chemical. "Sometimes this means we don't get into a chain as fast as we could if we gave the requested trailers," Barowsky says. "but we get there eventually because of consumer demand. And we haven't compromised our policies."

"When you conduct your business this way, nobody can ever accuse you of giving someone else a better 'deal' than you're willing to offer him," Barowsky told SPONSOR.

The only dealer concession Lestoil makes is a 15¢-per-case advertising allotment. And proof of advertising activity must be submitted quarterly. But dealers can make out on this—and very well. The Adell Chemical requirement is only that dealers must advertise once each quarter.

Consumers also are guaranteed price stability with Lestoil, according to Adell executives. The product is reportedly fair-traded at 37¢ a pint, 65¢ a quart.

**Non-frilly commercials:** Lestoil uses about 30 different filmed sales messages. Most of them are one-minute, with some 20's also used. Produced by Bay State Film Products Inc., Agawam, Mass., they average about \$1,200 each.

Lestoil's all-purpose abilities necessarily makes a variety of commercials desirable. They range in subject matter from a housewife doing laundry to a husband cleaning paint brushes. Even the family dog gets in the act. One film shows a pup getting the Lestoil treatment from his young master.

All commercials, copy and plot, are done by Jackson Associates—and they're as unfettered with frills as a New England schoolmarm. In fact, many New York City admen are openly critical of Lestoil commercials. Most common complaint: "Unimaginative, sterile, dry, dull."

On the other hand, Adell Chemical admen are more reserved, but equally strong in their feelings about the average detergent commercial on tv as

done by their cousins from Madison Avenue.

"Frankly," says Mrs. Miller, "we feel all this cute dancing, music dominance and other furbelows are distractions to the product story." And president Barowsky expressed a similar viewpoint to SPONSOR.

Right in keeping with its New England heritage, Adell Chemical believes in a straight, down-to-earth sell. "We're dealing with down-to-earth people—housewives—about their most serious everyday problem, cleaning," says Mrs. Miller.

Mrs. Miller and Barowsky both feel the housewife wants to know only one thing—what Lestoil can do for her. And they feel she wants this told to her in an easy-to-understand manner.

They see another benefit in Lestoil's straight commercial approach. "We stand out simply because we're telling a straight product story—and everyone seeing our commercials knows the product is Lestoil," says Barowsky.

Mrs. Miller also points to the credibility of Lestoil commercials—a factor she feels is inbred "because everything we show in our films is true. If a housewife is using Lestoil to take crayon off a wall, she's really doing it—there's nothing faked in our films," she told SPONSOR.

"We do another thing in these commercials," says Barowsky. "We restrict our selling to just talking about Lestoil. I don't believe it's ethical to

#### FTC says Lestoil's flammable

At SPONSOR press-time, the FTC hit Lestoil's tv commercials, saying they showed the product being used "with no regard for its alleged flammability." The FTC termed the detergent "dangerously flammable." A hearing is set 8 April.

Barowsky told SPONSOR the conclusion suggested by the FTC press release is "absolutely erroneous."

knock somebody else with comparison copy—and we've never done it. We never will," he said.

How about merchandising? Adell Chemical executives laud the tv stations they're dealing with for doing a top merchandising job.

"We've not only received distributor and wholesaler mailings," says Mrs.

Miller, "but stations also merchandise for us via their local women's shows."

Lestoil uses a graduate home economist, Isabel Ostroff, of New York City, frequently. She makes guest appearances on local homemaking shows in all of Lestoil's market areas.

Though Lestoil has overcome tremendous obstacles in its 25-year struggle for success, new ones are cropping up—"the penalty for getting big," Barowsky philosophically defines it.

The newest: Condemnation recently by a leading washer-drier manufacturer. The firm issued its distributors a directive to warn consumers against using Lestoil in its washer-driers.

The directive implied that Lestoil was responsible for the explosion of a machine because of its reputed low flash and fire point.

President Barowsky told SPONSOR... "Tests with Lestoil in the manufacturer's machine have been conducted in our labs." Result: "No trouble under normal washing procedure. Only by using a highly concentrated mixture of three quarts of water to two quarts of Lestoil, raising the temperature to an extremely high point and introducing a 10,000-volt arc did anything happen—the machine door blew open," Barowsky said.

What's Lestoil's action going to be? "The matter is in the hands of our lawyers," says Barowsky.

What are Adell's future goals? "I have no exact goals," says Barowsky.

Lestoil is branching out, however, in the consumer product line. A hand cleaner, an item the company has had for some time, is presently in pilot plant production in Holyoke. Product research and development is continuing on the new Lestoil item and it is being tested in some market areas.

Distribution may pose a problem here because the cleaner is actually an item that would be handled by hardware, and probably variety stores—as well as food stores.

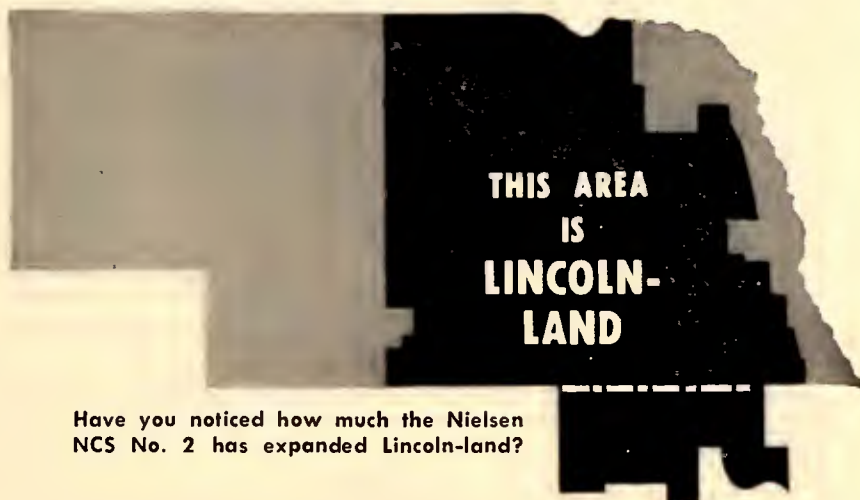
Will spot tv be the medium to crack markets for the hand cleaner? More than likely. It would be a simple matter for Adell Chemical to shoot in some hand cleaner commercials on its tv schedules—and to hitch-hike the new product onto present commercials.

One possible problem: The hand cleaner's primary market will be men, which would necessitate the purchase of more evening time than is being used now.





**YOU'RE ONLY  
HALF-COVERED  
IN NEBRASKA  
IF YOU DON'T USE KOLN-TV!**



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

**ARB SURVEY — LINCOLN-BEATRICE MARKET  
June 9-15, 1957 — 8:30-10:00 P.M.**

This special ARB Survey of the Lincoln-Beatrice market was made at the request of an important national advertiser. It shows that in **EASTERN Lincoln-Land** alone, KOLN-TV gets more than *twice as many viewers* as the leading Omaha station!

|           | Rating | Share |
|-----------|--------|-------|
| KOLN-TV   | 29.5   | 57.0  |
| Station B | 12.5   | 24.2  |
| Station C | 9.5    | 18.4  |
| Others    | .2     | .4    |



*The Feltzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

There are only two big markets in Nebraska, and you can't get them both with any *one* TV station.

All surveys prove that KOLN-TV is your **ONLY** satisfactory outlet for Lincoln-Land — 69 counties . . . 296,200 families . . . 191,710 TV sets.

KOLN-TV is the Official CBS Outlet for South Central Nebraska and Northern Kansas. Ask Avery-Knodel.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

**KOLN-TV**

**COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representatives



use  
**CHANNEL 4-SIGHT**

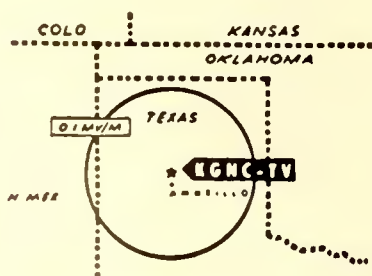


This wise old owl with his horn-rimmed specks probably doesn't give a H-O-O-T about things in general, but smart time buyers are learning that it pays to use Channel 4-Sight on the Great Golden Spread.

More than 100,000 TV sets in a vastly healthy and wealthy market,

Power: Visual 100 kw  
Aural 50 kw

Antenna Height 833 feet above the ground



**KGNC-TV**  
CHANNEL 4  
AMARILLO, TEXAS

CONTACT ANY KATZ MAN

## Tv and radio NEWSMAKERS



**Stuart M. Canon** has been named an account executive and member of the creative plans board of Hicks & Greist Inc., according to an announcement by Charles V. Skoog, Jr., president of the agency. Canon was formerly with D'Arcy Advertising, where he was copy supervisor on the Gerber Baby Foods and the Coca-Cola Co. accounts. He is a contributing author to

Stephen Baker's forthcoming book *Advertising Layout and Art Direction*, soon to be published by McGraw-Hill. In the past he has worked on print and broadcast campaigns for the Kudner Agency, the Ketchum, MacLeod & Grove Agency, and the Longines-Wittnauer Watch Co. Among Canon's accounts at Hicks & Greist are the Sandura Co. and Taylor-Reed Corp. for Fluff-o-matic Rice, a new product.

**Chester E. Pike, Jr.** has been appointed station manager of WPTV, West Palm Beach. At 28, he is one of the youngest managers in the business. He was graduated from Georgia Military Academy, and spent four-and-one-half years with the 82nd Airborne Division. After leaving the service, Pike joined the staff of WTMA, Charleston, S. C., as an account executive; then became commercial manager. Three years later, he was appointed station manager of WTAL, Tallahassee. His first move there was to change its format from a net affiliate to an independent music and news station. At this time he also served as special consultant to WCTV, Tallahassee, which, like WPTV, West Palm Beach, is a John H. Phipps Station. Others in this group include: WTAL; WKTG, Thomasville, Ga. and WTYS, Marianna, Fla.



**Mort Silverman** has been named general manager of WJMR and WJMR-TV, New Orleans, operated by the Supreme Broadcasting Co., Inc. He was previously executive vice president and general manager of the Southland Broadcasting Co. (KCIJ, Shreveport; and WMRY, New Orleans. These stations were recently sold.) He was also affiliated with the following sta-

tions: WCOP, Boston; WINS, New York; WDAS, Philadelphia; WEIM, Fitchburg, Mass., and WWCO, Waterbury, Conn. Chester F. Owens, president of the Supreme Broadcasting Co. and George A. Mayoral, executive v.p. and managing director, announced that the addition of Silverman to the staff "becomes necessary because of the rapid expansion of the company's properties in Latin America."



IT ALL HAPPENED IN 15 MONTHS . . .

IT'S

# KFABULOUS



**A** new pulse survey of one half million homes shows the *new, revitalized* KFAB with a 30% increase in audience ...from 6:00 A.M. to midnight! This increase runs as high as 73% in key time periods. While this was happening, KFAB's area competition was experiencing an audience decline.

*Now, a KFABulous Buy!* You can

reach 1,000 radio homes for 57 cents at 7:30 A.M....51 cents at 8:45 A.M.... 39 cents at 4:30 P.M....37 cents at 5:45 P.M....31 cents at 6:15 P.M.

Get all the KFABulous facts from any Petry man or E. R. Morrison, KFAB's General Sales Manager. KFAB is *by far* your best buy in the big Omaha market!

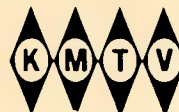


## OMAHA

BASIC NBC 50,000 WATTS

Affiliated with COLOR TELEVISION CENTER

Represented by EDWARD PETRY & CO., INC.







# SPONSOR SPEAKS

## "This We Fight For"

Among the many industry causes for which SPONSOR has fought, one which stands out in our memory is the campaign to establish a strong Radio Advertising Bureau.

With many in the industry, we felt there was need for a team-selling effort by radio. Under the remarkably dynamic leadership of Kevin Sweeney, the RAB organization which emerged has gone far beyond anything we imagined possible.

Literally through RAB's leadership, the spirit of a down-cast medium was lifted; sales tools never available before were built. All along the way, SPONSOR encouraged RAB and its executives; called on radio stations, networks and representatives to be wholehearted in their support of the house Kevin Sweeney, Jack Hardesty and company were building.

RAB and SPONSOR have much in common. We take a certain measure of satisfaction, therefore, that one of our own key executives (Miles David, executive editor), will soon join RAB as director of promotion.

Miles David, who has for many years been an integral part of SPONSOR's efforts on RAB's behalf, as well as our own growth story, will be changing hats but continuing to work in the same cause. We wish him well in joining the RAB team—in whose rooting section we will remain vigorously active.

## "Let's sell optimism"

Way back in 1949, when the nation was plagued with a recession, SPONSOR did a series of articles and editorials titled "Let's Sell Optimism." This was directed to broadcasters as well as the agencies and advertisers.

"Let's Sell Optimism" became the battle cry for hundreds of stations and a number of state associations. Many of them brought their local organizations into this positive fight for constructive thinking at a time of man-made economic stress.

Again we issue the cry "Let's Sell Optimism!" And we invite you, wherever you may be, to write for copies of the editorials we published when last the need arose.



**THIS WE FIGHT FOR:** *Admen cannot afford to operate without closer contact with the stations who are the ultimate carriers of their commercials. As a policy, advertisers should visit and get to know stations right on the scene.*

## 10-SECOND SPOTS

**Compulsed:** Two young men in advertising recently decided to share a Manhattan apartment. Among the gifts brought to their housewarming party was a box of book matches, each book imprinted in gold: "Leopold and Loeb."

**Parting words:** A letter sent out jointly by two Southern stations of The Bartell Group closed with "WYDE aWAKEfully."

**Lift off:** Phil Stone, exec v.p. of CHUM, Toronto, Canada, has compiled a list of the "Out of Space Top Ten Tunes."

1. *You're Getting to be an Orbi With Me.*
2. *Atlas My Love Has Come Along*
3. *Moon Is Busting Out All Over.*
4. *Rickety Rockety Rendezvous.*
5. *When My Space Ship Come Home.*
6. *Missile Me Just a Little.*
7. *Satellite Is the Loneliest Night of the Week.*
8. *Could This Be Mars?*
9. *I'll Come Zoomin' Back to You*
10. *I've Grown Accustomed to Your Space.*

**Scribbles:** WABD-TV, New York, will debut a new panel show on 25 February all about handwriting analysis. *Put It in Writing* is the name of the show. *Western Union* would be an appropriate sponsor for that title.

**Definition:** Clue to an eight-letter word in a N.Y. Times crossword puzzle: "Angels of the air." The answer—"SPONSORS."

**Solid beat:** Ed Randall, radio personality at WCAU, Philadelphia, has come up with a new way to sell Coca-Cola (one of his sponsors). It is a recording he had made through a friend traveling in Africa of a Belgian Congolese boy tapping out a rhythm on empty Coca-Cola bottles. *Now there's a commercial that really jingles.*

**Westerns:** According to Frank Gruber, story consultant for NBC TV's *Wells Fargo*, here are the seven basic Western story plots:

*Revenge Story*—Hero tracks down villain for revenge.

*Empire*—Trouble in the cattle empire.

*Union Pacific*—Iron horse goes West.

*Cavalry-Indians*—Variations on Custer.

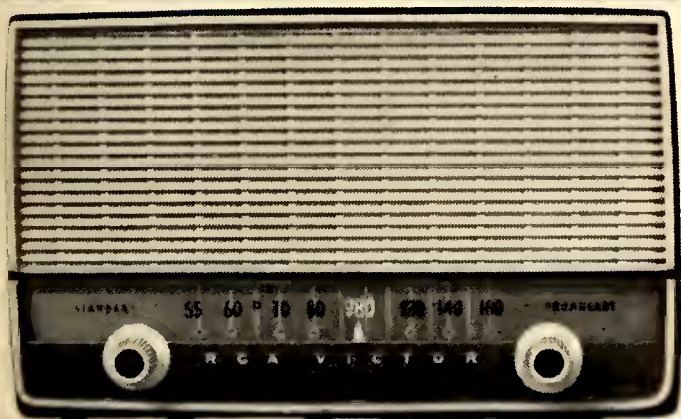
*Outlaw*—Sympathetic treatment of Jesse James and other "bad men."

*Ranch*—The working cowboy vs. rustlers and land-grabbers.

*Marshal*—The dedicated lawman.



In Washington **WRC**  
**IS**  
**THE**  
**SPEAKER**  
**OF**  
**THE**  
**HOUSE**



**DAY & NIGHT**  
**ALL WEEK LONG**

And the most recent Nielsen\* proves it: WRC's 26.4% average share-of-audience for the total week *tops all of the 16 other radio stations in the nation's Capital!*

WRC's roster of outstanding local talent—Washington's most popular entertainers and personalities—is responsible in large measure for this position of leadership. Al Ross, Gene Archer, Patty Cavin, Ed Walker, Bill Sprague, Bryson Rash, Jim Simpson and Art Lamb are richly endowed with listener loyalty, the kind that's easily turned into *brand* loyalty.

If Washington's Number One Radio Station isn't already speaking for *your* brand, WRC or NBC Spot Sales will arrange a sound selling schedule for you immediately.

**WRC-980**

\*NSI Report—Washington, D.C. Area—November 1957

WASHINGTON, D.C. SOLD BY **NBC** SPOT SALES



## Famous on the Georgia Scene



LITTLE WHITE HOUSE at Warm Springs, Georgia, favorite refuge of Franklin Delano Roosevelt, attracts thousands of reverent visitors each year. Located in Southwest Georgia, Warm Springs is included in the coverage of WAGA-TV, famous on the Georgia scene, too. Tallest tower and maximum power gain more coverage . . . top CBS-TV and local programming gain more viewers in the Southeast's No. 1 market. Get full details in the WAGAland brochure, available on request.



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